

A U S T R A L I A N HOME JOURNAL

June 1st, 1956

THREE
PATTERNS
ENCLOSED



8741

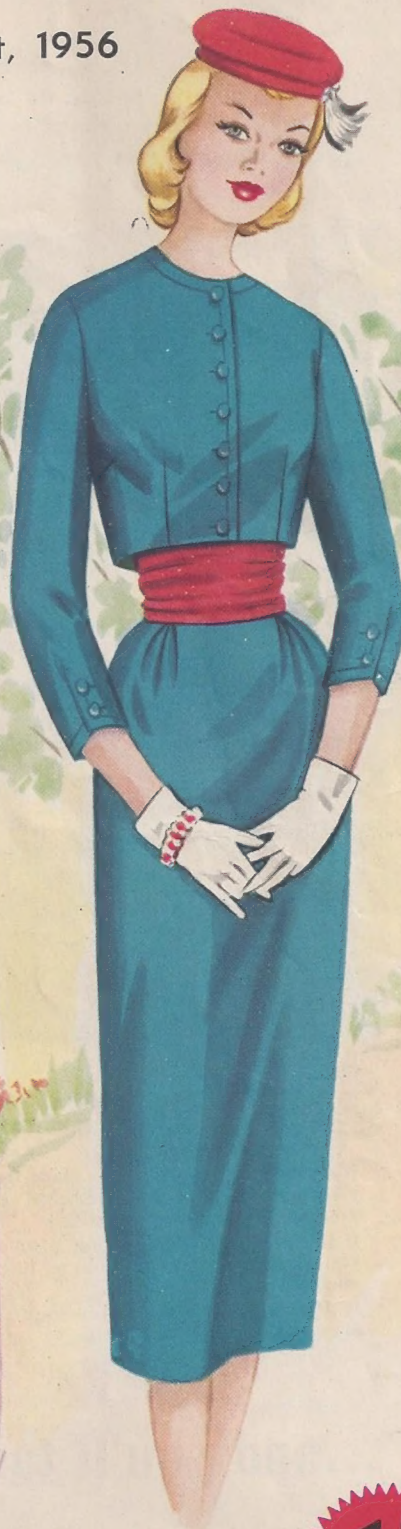
(36" Bust)



Nightdress

10,684

(40" Bust)



8742

(36" Bust)

Registered at
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Sydney, for
transmission
by post as a
Newspaper.



Serve it clear!...Serve it creamy! ...you'll love it both ways

suggests

*Betty King*Home Economist of
World Brands

"If your family likes their chicken soup clear and golden, all you have to do is open a packet of Continental brand Chicken Noodle soup — and in seven minutes 'soup's on!' If they hanker for it

thick and creamy, take a look at my new recipe for Cream of Chicken on this page. But whether you serve it clear or creamy, you'll always enjoy the real chicken goodness of Continental brand."

HERE'S BETTY KING'S RECIPE FOR CREAM OF CHICKEN

1. Cook 1 packet Continental brand Chicken Noodle Soup as directed, but using only 3 cups water instead of 4 as stated on packet.
2. Stir in one cup white sauce (unsalted). Sprinkle with chopped parsley if desired.

Suggested recipe for sauce: Add 1 level tablespoon flour to $\frac{1}{2}$ ozs. melted butter. Cook several minutes without browning, then add 1 cup milk. Stir till sauce boils and thickens.



**4 BIG STEAMING BOWLS
READY IN MINUTES!**

It's appetising, nourishing — made from plump spring chicken, enriched egg noodles, delicate seasonings.

It's guaranteed! Betty King promises you the goodness and flavour of home-made soups

It's the luxury of real chicken soup at a price you can always afford.

TWO ARE BETTER THAN ONE



What do you do for unexpected guests? Keep a packet of Continental brand handy and start a delicious meal in a jiffy. Did you know that clever cooks now use Continental brand Chicken Noodle Soup a basic ingredient for savoury dishes and stews. And you can use it to liven up your own stockpot. Any way you look at it, two packets of Continental at a time is sensible planning.

...and you'll taste that chicken when it's Continental

BRAND
NS.35XFPRg

GWEN PULLOVER

(With Dolman Sleeves and Striped Yokes in Contrasting Colours.)

Materials: 9 ozs. 3-ply super fingering wool in natural shade, and 4 ozs. of the same wool in black. 1 pair each of knitting needles Nos. 12 and 14; 1 zip fastener 6 inches long.

Measurements: Length from top of shoulder, 23 inches. Bust, 36 inches. Length of sleeve seam, 12 inches.

Abbreviations: K., knit; p., purl; st., stitch; tog., together; N., natural; B., black; inc., increase; dec., decrease.

Tension: 8 sts. to the inch and 10 rows to the inch.

Inc. 1 st. each end of every 6th row, 10 times, (336 sts.). Work should now measure 18½ inches.

Divide sts. in half for back opening and work on one side only, casting off 7 sts. at sleeve edge every 2nd row until dec. to 21 sts. Cast off these sts. loosely for back of neck.

Join wool at centre back and work other side to correspond.

Front.

Work the same as for back until work measures 15 inches.

Divide sts. as follows: Count off the 76 centre sts. and continue on



Back.

Using B. wool and No. 14 needles, cast on 120 sts. Work in rib of k. 1, p. 1, for 3½ inches.

Change to No. 12 needles and N. wool, p. 1 row, inc. 10 sts. evenly across row (130 sts.).

Continue in st.st. (k. 1 row, p. 1 row alternately) and inc. 1 st. each end of every 4th row until inc. to 172 sts.

When work measures 12¾ inches or required length, cast on 72 sts. at the beginning of the next 2 rows for sleeves, (316 sts.).

these sts. leaving the sts. each side on spare needles.

1st row—K. 2 tog., k. to end.

2nd row—P. 2 tog., p. to end.

3rd row—Cast off 2 sts., k. to end.

4th row—Cast off 2 sts., p. to end.

Repeat these 4 rows until all sts. have been decreased. Join wool and work the sts. for right side (still inc. at sleeve edge every 6th row until the 10 inc. have been made) and dec. 1 st. at

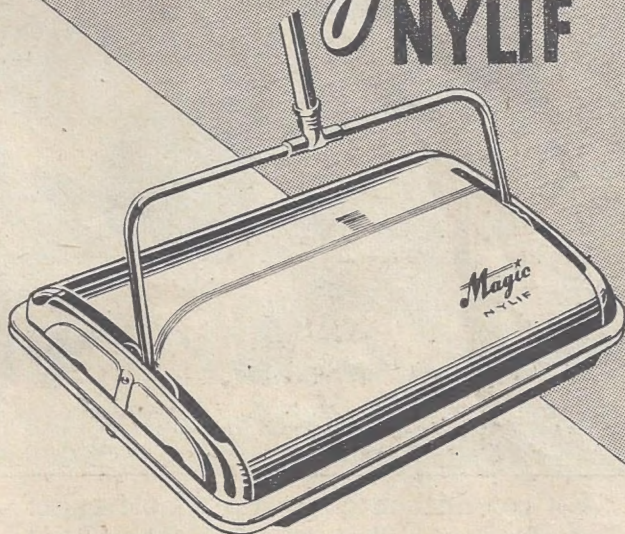
[Turn to page 9]

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day's sewing
is finished



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are enjoying the natural way to regularity — without purgatives



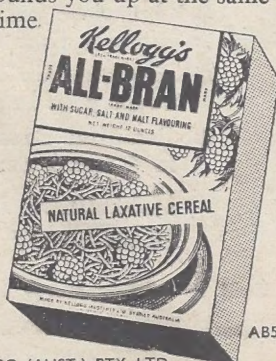
BREAKFAST IN THE CANTEEN, like breakfast at home, begins the same way for thousands of Australians. This nut-sweet breakfast cereal keeps them regular the natural way, without medicines.

Most constipation has a very simple cause: lack of natural bulk in the soft, highly-refined foods we eat. When we try to correct the condition with purgatives two things happen. We become dependent on larger and larger doses of these habit-forming drugs, and the unnatural forcing action leaves us tired, headachy and washed out.

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niacin and iron, so it builds you up at the same time.



ALL-BRAN IS A TRADE MARK OF KELLOGG (AUST.) PTY. LTD.

Heart to Heart

Stifled By Monotony.

"I have been married for four years and have two beautiful little girls. Although I am extremely fond of my husband and we live together very harmoniously, I have felt stifled by the quiet way in which we live. I have to squash myself to live in this way and I know he does not know that I am not contented with this life. I have known that a friend of ours has been in love with me for a long time. He is separated from his wife and has never looked at another woman because of his feelings for me. When in his company I am happy and at peace because he wishes for the same things that I do. He has asked me to go away with him up to the tropics. I shall have the best of everything and my children, of whom he is very fond, will have the best possible future. As soon as a divorce is obtained, we will marry and the children will have his name. I have tried repeatedly to stop seeing this man but I just can't stop myself. My indecision is driving me mad. Should I or should I not go? My husband loves his children and has been a good husband to me. If he had ill-treated me, I would not hesitate. Can I go and see him hurt in this way, as his life revolves round his family? I have no one to turn to and am desperate for advice. What should I do?" — "Desperate." — First, at least be fair enough to tell your husband that your quiet life is stifling you, and give him a chance to remedy matters; he obviously has no idea of the way you feel. If he is the good husband you say he is he will undoubtedly try to brighten things for you once he understands the position. You must have had plenty of interests in common before you married. Why not revive them? If you are tied down by the kiddies, get someone to baby-sit for you and go out with your husband. "Four walls phobia" stifles thousands of housewives, but they are sensible enough to try and find a remedy instead of wanting to run away with someone else simply to escape. Basically, boredom seems to be the crux of your problem and you are ready to snatch at anything which will alleviate the dullness of the daily round. It is a pity you don't realise just how lucky you are; it might teach you to appreciate your husband more. You say you are "extremely fond" of him and that you live together very harmoniously, yet you are prepared to jeopardise his happiness, and that of four other people — the other man, your two children and yourself — just because your life is uneventful. Don't delude yourself when you say that you have "tried repeatedly" to stop seeing this man, but just can't help yourself. If you really wanted to make a

break, you would do so. Because you want to go on seeing him you make excuses for yourself. There should be no indecision in your mind. You know what you should do, and it is up to you to do it instead of chasing the will-of-wisp of excitement with someone other than your husband.

He Chooses Her Clothes.

"I haven't been married very long and find myself irked by one thing. Whenever I want to buy something new for my wardrobe my husband does the choosing. I realise it is good that he takes such an interest in my clothes, but as I have always been used to being independent I find the situation difficult, particularly as Jim likes me to wear 'film-star' clothes. I'm really the tailored type and feel and look my best in twin sets, skirts or suits. I'm simply not a glamour girl and am anything but happy in the type of clothes my husband wants to see me in. Can you suggest a way out?" — Mrs. J. — Couldn't you compromise? Why not keep your tailored clothes for day wear and have something feminine and pretty to slip into just before your husband comes home? Even housecoats today are glamorous without being "fussy" — often because the fabric itself is so attractive. House frocks, too, can be dainty as well as serviceable, so why not wear clothes of this type while your husband is home and indulge your own taste in dress while he is absent at work?

Right Man?

"My family and friends all think I am mad not to accept a ring from Dick. They say he is a rarity these days, as he is so quiet and reliable. He has lived in our street ever since we were children, so we know all about him and his home background. I realise he has all the virtues, but this is just what frightens me. Although he is only 27 he is such a stick-in-the-mud. He has a safe job which I am sure he will never leave (another point my family finds in his favour) and a home which he has to be dragged out of to go to a show or any other form of enjoyment. He is keen on carpentering and is perfectly happy spending most of his spare time at his work bench. He dislikes visiting friends and always wants to leave early just when I'm beginning to enjoy myself. He goes to the same place every year for his holiday, and is unadventurous in every way. I am just the opposite. I love going out, seeing a good film, or visiting friends, and always try to go to a new place when my annual vacation comes round. Do you think I am foolish to turn Dick down, or is my family right in pressing me to become engaged to him?" — "Puzzled." — The difference in temperament and interests seems to be too great. Virtues are most desirable in a

husband, but a young man who is a stick-in-the-mud at 27 years of age would get on any wife's nerves by the time he is 57. Your more mercurial make-up would find the undeviating routine intolerable, so think hard before you decide to share the kind of life that Dick will want to lead.

Forget The Gossip-Mongers.

"My only sister has been told she has to have an operation and has asked me to stay in the house while she is in hospital so that I can look after my brother-in-law and small nephew. Of course I agreed, but I am now wondering if I did the right thing in promising her, as several women have remarked that it would be quite wrong for me to stay in the house without a chaperone. When I told my sister, she said it was all poppy-cock and that nothing but gossip-mongers would even think of looking at things in such a light. Do you think this is right?" — "Sister Sue." — Undoubtedly. Women who could talk like this have minds as big as pins' heads. If they can spend their time thinking up such absurdities, it's a pity they haven't got something more constructive to do. It is natural for your sister to turn to you for help in the situation which has arisen and just as natural for you to respond. Every sensibly-minded person will think all the more of you for coming to the rescue, so forget the gossip-mongers and go to your sister's aid when the time comes for her to go into hospital.

Re-Marriage.

"I was widowed some years ago and am soon going to get married again. My first husband, David, and I were idyllically happy, and we were both very much attached to his family. Ever since he died I have seen a lot of them and have a very real affection for them all. My problem is that I do not know whether or not I should invite them to my wedding. It is going to be an extremely quiet one with only my widowed mother, my sister, and a couple of friends in attendance. I feel that if I ask David's family it may cause them pain because they will be seeing me put someone else in their son's place. On the other hand, if I don't ask them they may feel very hurt by being left out. What do you suggest?" — "Perplexed." — As you are on such good terms with your dead husband's family why not have a quiet talk with your mother-in-law and tell her exactly how you feel? Explain that it would add so much to your joy to have David's people with you on the day on which you enter into a new life, but that you feel hesitant about inviting them in case it should revive painful memories for them. They can then make their own decision.

The Green-eyed Monster.

"I have noticed the advice you give to other people in your Heart to Heart columns, and am

wondering if you could advise me, too. I am a bride with a pleasant little home and a husband whom I adore. Everything would be perfect except for one thing. My husband is so unreasonably jealous. He had this tendency when we were engaged but it didn't worry me then, as I thought everything would be different when we were married and he knew we were to spend our lives together. However, it hasn't worked out that way. He does not seem able to trust me out of his sight and it is all very wearing and worrying. One of my sister's ex-boy-friends recently came to town for the day and we had lunch together at a city hotel. I like Tony very much and it was so nice to see him and have a chat, yet when I told my husband about the luncheon he was so jealous that we had our first real quarrel. What can I do to remedy the situation? If my husband allows this possessiveness to go unchecked it might destroy our happiness. It is certainly destroying my peace of mind." — Worried. — Your husband is evidently the jealous type, as he displayed the tendency when you were engaged. Quite often this jealous streak is caused by an inferiority complex and this is aggravated, strange as it seems to the normal person, by your husband's happiness in having you as his wife. Underneath he is afraid that he may not be able to hold your love and is terrified at the thought of losing his precious, new-found happiness. As time goes by, and your tenderness and loyalty allay his fears, this unfortunate trait in his character should cease to trouble either of you.

She's Under a Cloud.

"I have recently been let down very badly by a man I loved and can't get rid of the most terrible feeling of depression. I wake with it hanging like a thick black cloud over me every morning, and no matter how I try I can't shake it off. I was passed over recently at the office, too, when promotion was given to a younger girl who has been with the firm for only a few months. Naturally this didn't help. Life seems so dreary, and this hopeless feeling gets me down." — "Jilted." — You are going through a very bad patch, but it will pass. Life doesn't stand still. We go forward with it all the time and even those who think they can never recover from some bitter blow do so in the end. There is always "something round the corner," and if you can only keep this thought in mind it will buoy you up. Everybody meets with disappointments at some time or other, but opportunities for happiness come our way all the time, too, provided we are ready to seize them when they present themselves. Look forward instead of backwards, and if you can do so go away somewhere for a change.

Tact is the unsaid part of what you think.

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| <input type="checkbox"/> Fashion Drawing | <input type="checkbox"/> Art |
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| <input type="checkbox"/> Designing | <input type="checkbox"/> Typing |
| <input type="checkbox"/> Story Writing | <input type="checkbox"/> Nurses' Entrance |
| <input type="checkbox"/> Pattern Drafting | <input type="checkbox"/> Intermediate |
| <input type="checkbox"/> Tailoring | <input type="checkbox"/> Leaving Certificate |

If your subject is not shown above write it here

NAME Mrs. Miss (BLOCK LETTERS PLEASE)

OCCUPATION AGE

ADDRESS

AHJ

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Teething Troubles Don't Worry Me!



Is there a baby at your house? A happy, contented baby—or a cranky, irritable baby and a tired-out Mother? If it is the latter, it sounds like teething time and baby needs natural, refreshing sleep and so does Mother, too. Fisher's Teething Powders are Mother's safeguard that her baby will get refreshing, natural sleep and relief from pain during this trying time. For over half a century these harmless but every effective Teething Powders have been used by Mothers throughout Australia.



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To Correspondents

(The answers given to correspondents in these columns are designed to give genuine help to readers who desire information. All queries **MUST** be accompanied by the sender's name and address, but pen-names only will be published in our columns. Correspondents are also advised that owing to the volume of enquiries received, several months may elapse before it is possible to print replies.)

FILMS FOR PROJECTOR: "I am seeking information re films. I have a son aged 11 years whose sight is so poor that he can see only a few feet. Recently we bought a Still Film Projector so that he may get some enjoyment and knowledge from the pictures; he can study them closely and learn so much from them. However, as they are so expensive, I am wondering if there is some place from which we could hire or borrow them. We also have our own 35 mm. camera, but that, too, is so slow. You may also know if it is possible to have the ordinary black films (35 mm.) made to show on film projectors."—Mrs. V.L.F.—The Visual Education Centre, 5 Condor St., Burwood, N.S.W., has a library of strips for use in hospitals, schools, etc. If you write to them, addressing your letter to Staff Inspector Linz, giving full details of your son's age, the distance at which he can see films, etc., your letter will receive sympathetic consideration and they will probably let you borrow films free of charge. 35 mm. strips are not available from commercial companies. Strips can be made for your projector from ordinary black films. This work is done by Leica Photo Service, Kyle House, Macquarie Place, Sydney.

SUITABLE COLOURS: "I would appreciate it if you would tell me what dress colours would suit my colouring. My hair is dark brown, my skin olive and my eyes grey-green with a yellow-brown circle around the black pupil. I have been told Americans call my eyes Cornish-coloured. Is this true?"—J.J.—With your colouring you can wear a wide variety of shades, from "sun" tones deepening from honey to pure gold. The whole range of browns (so much in fashion this year) should also be effective. So should the red family, from pinks to ruby. You should also be able to wear various shades of green, particularly those which harmonise with your eyes. Experiment with different shades, holding the fabric against your face so that you can see which colours suit you best. With reference to your final query, we have made wide enquiries in this connection but cannot discover any corroboration of the theory that eyes like yours are described as "Cornish-coloured" by Americans or others. Cornish folk sometimes have eyes of different colours (one blue, one brown, for example), and this may be what you are thinking of.

TWO QUERIES: "Would you please let me know (1) Whether you accept crochet and knitting

designs from readers, or (2) do you have certain people who design these things for you?" (2) Could you give me a recipe for making pickles, the main ingredient being cabbage?"—"Froggie."—Highly-qualified experts in crochet work and knitting supply us with our designs. As they meet our requirements fully, we regret we are not able to consider designs from other sources. (2) The only pickle we can suggest is Pickled Cabbage. This requires 1 firm head of cabbage, salt as required, and 1 oz. whole pepper, $\frac{1}{2}$ oz. ginger, $\frac{1}{4}$ oz. cloves and 1 salt-spoon cayenne to every quart of vinegar. Remove the outside leaves of the cabbage, cut it into quarters and shred it thinly. Sprinkle plenty of salt over it, cover, leave it for 24 hours, then turn it into a colander to drain. In the meantime, boil the vinegar for two hours with the whole pepper, ginger, cloves and cayenne. Put the cabbage into jars. When the vinegar is cold, strain, cover the cabbage with it, and tie down securely. Keep in a dry place for six days before using.

QUERIES FROM TEENAGER: "Could you please tell me (1) the best way to put on a little weight? My height is 5 ft. 1 in. or 2 in., I am 17 years old and my measurements are bust about 32 in., waist 24 $\frac{1}{2}$ in., hips 34 in. I weigh 7 stone 8 lbs. (2) Do you think worry would prevent me from putting on weight, as I get agitated over the merest trifle? (3) Is a bra necessary, and would it make my clothes fit better? (4) What kind of exercise would help build the bust up? (5) Could you advise me about getting a domestic job and tell me what one is expected to do and how one should behave? I would appreciate this information very much, as I have not been away from home before. (6) Is there any way to get rid of freckles on the arms? I have a very white skin which gets terribly freckled in the summer-time."—"Worrier."—(1) Eat often and slowly, chewing thoroughly. Drink a lot of water. Bread, potatoes, cream, rich milk, eggs, honey, dried fruits, chocolate, cakes, pastries, confectionery, fried foods and those containing sugar all help to increase weight. Care must be taken not to overdo their intake; for the sake of health they must be balanced by plenty of vegetables and fruit. You would be wise to consult a doctor, who could give you a weight-increasing diet under his supervision. (2) Yes. You will find it hard to put on weight if you are tense. (3) A bra is a good investment, provided it is fitted by a trained

corsetiere, in which case it should improve the appearance of your clothes. (4) See reply to "Troubled Teens" under heading "Undeveloped" in our March issue. (5) Contact your nearest Commonwealth Employment Office, giving full details of your qualifications, age, etc., and stating exactly what kind of work you wish to do. Domestic duties, as the name implies, cover all forms of domestic work in the home. A personal interview would no doubt be necessary before you could be recommended for a position, but enquiries could be made in a preliminary note. In a domestic position, as in any other, you should be polite, competent to carry out the duties assigned to you, willing to learn and to be corrected if necessary, clean and neat, and respectful of the advice and judgment of those older than yourself. (6) It is very difficult to get rid of freckles, especially if you have a very white skin. The best thing is to avoid over-exposure to the sun, as ultra-violet rays tend to make freckles more noticeable. Sun-burn preventives will help to protect your skin. To lighten the freckles, try applications of lemon juice. If your skin is very sensitive, dilute the juice with glycerine and rose-water. Apply with a small brush.

WEDDING QUERIES: "I am 20, and am going to be married this year in a Registry Office. 1. Should I carry a bouquet of flowers or wear a shoulder spray? 2. If I wear the shoulder spray should I carry a handbag? 3. If I carry a bouquet of flowers, should I also carry a smaller handbag? 4. Should I wear gloves and remove the left one during the ceremony, or should I wear one and carry the left one? 5. Should I wear my engagement ring on my right hand until after the ceremony? I would be grateful for your help."—"Spring Marriage."—1. Choose whichever appeals to you most and goes best with your ensemble. The matter is optional. 2. Yes, if you wish to. 3. No. 4. Wear both to the Registry Office and remove both during the ceremony. You will need to swear on the Bible with one hand in a Registry Office wedding and will of course have to have the left hand free when required so that the ring can be placed on your finger. 5. Yes.

BALLET DANCING: "I have a 17-years-old daughter who is very interested in ballet. She has been learning from our local teacher, who has told me to send her away to be taught by a good teacher, as she thinks Anne shows great promise. She has done two examinations and passed with honours. I would like to know if it would be possible for her to keep herself on her wages and also have dancing lessons. I have friends in the city who would take her into their home. Which would be the best dancing schools to attend?"—"Aurora."—The Borovansky Ballet Academy, 238 Elizabeth St., Melbourne, and the Frances Scully School of Dancing, Palings Building, Ash St., Sydney, are highly regarded by experts. If your daughter intends to go in seriously for ballet dancing, she should do so without delay, in view of the fact that she is already 17 years old. Evening tuition for elementary and intermediate examinations is available at the Frances Scully School, but Anne would probably need to attend two classes daily if she intends to take up ballet dancing as a profession. Fees for classes twice a day are 20 guineas a term of 10 weeks; private lessons are 10/6 per half hour. It is difficult to say whether or not Anne could keep herself while she is taking dancing lessons. So much depends on how much she would have to pay for board and how much she could earn. At 17 years of age she must be inexperienced. If she could secure a part-time job with hours which will not clash with those of her dancing lessons, she could probably earn enough to pay for board, and perhaps incidental expenses, provided she lives inexpensively with friends. However, you will need to bear in mind that the city is a very costly place in which to live. We suggest you find out what charge your friends would make for Anne's board and residence, then balance this against the amount she is likely to earn. Details regarding the Borovansky Ballet Academy's fees, etc., can be secured if you write to them at the address given, and the Frances Scully School will be glad to supply any further details if desired. This school, by the way, periodically offers a £500 scholarship to an outstanding ballet pupil.

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IT'S COTTON-CRISP,

yet supple with good hang. Renowned for its fresh, cool look.

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The "Australian Home Journal" Catalogue of Autumn and Winter Fashions is now on sale. Its forty pages contain the very latest and most carefully chosen fashion designs for the coming season. Our readers will be pleased with this publication, which depicts artistically, in different colour effects, the various styles for all departments of dressmaking. For the adult there is a wide range of styles—suits, coats, skirts, blouses, frocks for all occasions, maternity and matrons' frocks, undies, etc. The boys and girls and babies have a special section to themselves. Price 2/9 (postal note 2/6 and 3d. stamps). "Australian Home Journal," 407-409 Kent Street, Sydney.



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WITH



The Manager,
The American Tafon Co.,
Lower Ground Floor,
428 George Street, SYDNEY.

4th April, 1956

Dear Sir,

Quite a few months ago I wrote to let you know how happy I was with your wonderful slimming preparation "TAFON".

Now I reiterate and say, I will advise anyone who is overweight that they can take "Tafon" to reduce safely, surely and quickly.

As you will see by the enclosed photographs I am definite proof that you reduce and stay reduced with the marvellous "Tafon" slimming preparation.

My best wishes for your continued success.
Hi! Ho!

Jack Davey
JACK DAVEY.

Insurance companies and doctors tell everyone that life expectancy is far greater in people of normal weight. So be safe! Be fair to yourself! Start taking off ugly fat with TAFON Tablets! Don't delay—you have nothing to lose but excess weight, so mail the coupon below now!

Treatment is by diet. TAFON'S effect is to make you want to eat less . . . TAFON gives that full satisfied feeling. At the same time TAFON slims you, safely, speedily! TAFON comes in convenient tablet form, easy to take . . . simply chew or swallow two tablets with a glass of water one hour before meals.



America's newest slimming discovery methyl—cellulose, is TAFON'S secret. Nothing harmful, nothing harsh—just a safe, sure, pleasant tasting preparation that actually slims you while you eat.

FOR MEN AND WOMEN.—Order TAFON as a 2, 4 or 8 weeks' course and receive ALL YOUR MONEY BACK if not satisfied after 10 days. THE NEW, SAFE AMERICAN

SLIMMING COMPOUND—NO DRUGS—NO LAXATIVE—Simple and safe. WRITE TODAY, SEND THE SPECIAL NO RISK COUPON.

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THE AMERICAN "TAFON" COMPANY

Lower Ground Floor, Dymock's Building, The Block, 428 George St., Sydney.

Under money-back GUARANTEE, please send me a 2 weeks' . . . 4 weeks' . . . 2 months' . . . course (please indicate) of American TAFON. I understand that if after 10 days' trial I am not completely satisfied my money will be refunded upon return of the unused portion of the course.

Cheque, P/N, M/O enclosed for . . . shillings.

A.H.J. June

NAME
ADDRESS

- ☐ 2 WEEKS' COURSE.
☐ 4 WEEKS' COURSE.
☐ 2 MONTHS' COURSE.

2 WEEKS' TREATMENT: 20/-

1 MONTH'S TREATMENT: 35/-

2 MONTHS' "ECONOMY" TREATMENT: 60/-

New Zealand Currency accepted.

Free Calorie Counter with every pack.

If you live in Sydney call in for your supply.

Infant's Snowflake Cardigan

Instructions are for 6 months size. Change for size 1 is in parenthesis.

Materials: 3 (4) ozs. 3-ply super fingering wool in white and 1 (2) ozs. of the same wool in blue; 1 pair each of needles Nos. 10 and 12; 5 buttons.

Measurements: Length from top of shoulder 10 (10½) inches. Chest, 21 (22) inches. Length of sleeve seam, 7 (8) inches.

Abbreviations: K., knit; p., purl; st., stitch; tog., together; W., white; BL., blue; inc., increase; rep., repeat; dec., decrease; w.r.n., wool round needle; ins., inches.

Tension: 7½ sts. to the inch and 10 rows to the inch.

Back.

Using No. 12 needles and W. wool, cast on 78 (82) sts. Work

from * to last 6 sts., p. 1 W., 3 BL., 1 W., 1 BL.

3rd row—Rep. 1st row.

4th row—Using W. wool, p.

5th row—K. 2 W., * 1 BL., 1 W., 1 BL., 2 W., 1 BL., 3 W., 1 BL., 2 W.; rep. from * to last 5 sts., k. 1 BL., 1 W., 1 BL., 2 W.

6th row—P. 3 W., * 1 BL., 2 W., 1 BL., 1 W., 3 BL., 1 W., 1 BL., 2 W.; rep. from * to last 4 sts., p. 1 BL., 3 W.

7th row—K. 3 W., * 1 BL., 2 W.; rep. from * to last st., k. 1 W.

8th row—P. 3 W., * 1 BL., 3 W., 1 BL., (1 W., 1 BL.) twice, 3 W.; rep. from * to last 4 sts., p. 1 BL., 3 W.

Rep. from 7th to 1st rows inclusive. Continue as follows:—

16th row—Using W. wool, p. Using W. wool, k. 1 row. Con-

3rd row—Work in 1st. pattern row, ending k. 2 tog.

4th row—Using W. wool, p.

5th row—Work 5th pattern row ending k. 2 tog.

6th row—P. 2 W.; rep. from * of 6th pattern row to end.

7th row—Work 7th pattern row ending k. 2 tog.

8th row—P. 1 W.; rep. from * of 8th pattern row to end.

9th row—Rep. 7th row.

10th row—Rep. from * of 6th pattern row to end.

11th row—Rep. 5th row.

12th row—Rep. 4th row.

13th row—Rep. 3rd row.

14th row—Purl (1 W., 1 BL.) 4 times, rep. from * of 2nd row to end.

15th row—Rep. 1st row, ending k. 2 tog.

16th row—Using W. wool, p. Using W. wool, k. to last 2 sts., k. 2 tog.

Continue in main pattern, commencing with 6th row and dec. 1 st. at centre front every 2nd row until dec. to 22 sts.

When armhole measures 3½ (3¾) ins., shape shoulder by casting off 11 sts. at armhole edge every 2nd row twice. Join wool and work the 8 border sts. in rib for 9 (9½) ins., to go along front and to centre back.

Cast off. Stitch border to front then mark the position of 5 buttons commencing ½ in. above lower edge and ending just before yoke pattern.

Right Front.

Work to correspond with left front, making buttonholes opposite markers by rib 3, w.r.n., k. 2 tog., p. 1, and when working yoke pattern work as follows:—

1st row—K. 2 tog., work 1st. row of pattern to end.

2nd row—Work 2nd row of pattern to last st., p. 1 W.

3rd row—K. 2 tog., k. 2 W.; repeat from * of 1st row to end.

4th row—P. Using W. wool.

5th row—K. 2 tog.; rep. from * of 5th row to end.

6th row—Work 6th row, ending p. 2 W.

7th row—K. 2 tog.; rep. from * of 7th row to end.

8th row—Work 8th row, ending p. 1 BL., 1 W.

9th row—K. 2 tog. BL., k. 2 W.; rep. from * of 7th row to end.

10th row—Work 6th row ending p. 1 BL.

11th row—K. 2 tog. BL., k. 2 W., 1 BL., 3 W., 1 BL., 2 W.; rep. from * of 5th row to end.

12th row—Using W. wool, p.

13th row—K. 2, tog., k. 3 W.;

rep. from * of 1st row to end.

14th row—Work 2nd row.

15th row—K. 2 tog., k. 2 W.; rep. from * of 1st row to end.

16th row—Using W. wool, p. Continue to work to correspond with Left Front.

Sleeves.

Using No. 12 needles and W. wool, cast on 40 (44) sts.

Work in rib of k. 1, p. 1 for 1½ ins. Inc. 11 sts. evenly spaced across last row, 51 (55) sts.

Change to No. 10 needles and work in main pattern inc. 1 st. each end of every 10th row, until inc. to 59 (63) sts., keeping inc. sts. in pattern.

When sleeves seam measures 7 (8) ins. or required length, shape top by casting off 3 (5) sts. at the beginning of the next 2 rows. K. 2 tog. each end of every 2nd row, 4 times. Cast off 2 sts. at the beginning of every row until dec. to 23 sts. Cast off.

To Make Up.

Press with a warm iron and damp cloth. Join shoulder seams. Stitch sleeves around armholes. Sew up side and sleeve seams. Join borders and stitch to back of neck. Sew buttons on left front.

GWEN PULLOVER

[From page 3]

centre edge of the next row, work 1 row. Cast off 2 sts. at centre edge of next row. Work 1 row.

Repeat these last 4 rows until work measures 18½ inches.

Continue to dec. at centre edge and at the same time shape sleeves by casting off 7 sts. at sleeve edge every 2nd row until all sts. have been decreased. Join wool and work other side to correspond.

Yoke.

With right side of work towards you, using No. 12 needles, and B. wool, pick up and k. about 64 sts. along slanted edge of right side of front. Work in st.st. working 12 rows B., 2 rows N., (2 rows B., 2 rows N.), twice, alternately. Dec. 1 st. at shoulder edge every 2nd row.

Repeat these 22 rows until dec. to 31 sts. Leave on a spare needle. Work the other side of front to correspond.

Neckband.

Join shoulder and sleeve seams. Using No. 14 needles and B. wool, pick up and k. 21 sts. across one side of back of neck, then k. the 31 sts. across one side of front.

Work these 52 sts. in rib of k. 1, p. 1, for 1½ inches. Cast off in ribbing. Work the other side to correspond.

Cuffs.

Using No. 14 needles and B. wool, pick up and k. about 72 sts. along cuff edge of sleeves. Work in rib of k. 1, p. 1 for 2 inches. Cast off loosely in ribbing.

To Make Up.

Press all parts except ribbing with a warm iron and damp cloth. Stitch sides of yoke to centre front. Sew up side and sleeve seams. Stitch zip into back opening.



11 rows rib of k. 1, p. 1 inc. 1 st. at end of last row, 79 (83) sts.

Change to No. 10 needles and work as follows:—

1st row—Using W. wool, k.

2nd row—Using W. wool, p.

Always carry wool not in use loosely on wrong side.

3rd row—K. 1 W., * 1 BL., 3 W.; rep. from * to last 2 sts., k. 1 BL., 1 W.

Using W. wool, p. 1 row, k. 1 row.

6th row—P. 3 W., * 1 BL., 3 W.; rep. from * to end.

Rep. these 6 rows until work measures 5½ (6) ins. above ribbing ending with 6th row.

Cast off 3 (5) sts. at the beginning of the next 2 rows. Dec. 1 st. each end of every 2nd row 3 times, 67 (67) sts.

With right side of work towards you, work as follows and when working 5 sts. in W., catch the BL. in 3rd st. on wrong side:—

1st row—K. 3 W., * 1 BL., 5 W.; rep. from * to last 4 sts., k. 1 BL., 3 W.

2nd row—P. 1 BL., * 1 W., 3 BL., (1 W., 1 BL.), 4 times; rep.

Continue to work the 6 rows of main pattern, commencing with 6th row.

When armholes measure 3½ (3¾) ins. shape shoulders by casting off 11 sts. at the beginning of the next 4 rows.

Cast off remaining 23 sts. for back of neck.

Left Front.

Using No. 12 needles and W. wool, cast on 46 (50) sts.

Work 11 rows rib of p. 1, k. 1, inc. 1 st. at end of last row 47 (51) sts.

Change to No. 10 needles, k. 39 (43) sts., leave 8 border sts. on spare needle.

Next row—Purl.

Continue in pattern until work measures 5½ (6) ins.

Cast off 3 (5) sts. at armhole edge of the next row. K. 2 tog. at armhole edge every 2nd row, 3 (5) times, 33 (33) sts.

With right side towards you work as follows:—

1st row—Work in yoke pattern to last 2 sts., k. 2 tog.

2nd row—P. 1 W.; rep. 2nd pattern row to end.

SHE TRIED TOO HARD

By CLARE BRETON SMITH.

All she wanted was to love them all . . . and to be loved in return
—to be accepted as one of the family. . . .

Molly Lewes sat in the corner of the compartment, her fingers crossed, her eyes blind to the glory of the green countryside through which the train was racing.

She was on her way to meet John's mother. The "dragon," as the girls in the office had described her, never having even seen her, but knowing that John was an only child.

Molly and John had been engaged for some months, but so far she had not met his mother. Chiefly because, while they both worked in London, Mrs. Wareham lived in Cornwall.

Molly looked very cool and self-possessed in her blue linen suit and white nylon blouse. She was a brilliant book-keeper and had a well-paid post with a firm in Cockspur Lane. Inwardly she felt as scared as any seventeen-year-old applying for her first job; her courage was down below zero point.

It was so important to make John's mother like her. John was twenty-eight and devoted to his mother. The girls said that Mrs. Wareham would hate her at sight, would fight tooth and nail to break up the marriage.

The train roared through the stations, blowing contemptuous balloons of white smoke. "On your way. On your way," the wheels sang remorselessly.

Molly pulled out her compact and studied her face. Would John's mother think her delicate because she was so pale. Her grey eyes considered her reflection anxiously as she adjusted the elegant little hat, smoothed out her good gloves. Would John's mother think her a suitable wife for John, her beloved?

Molly's throat felt tight. She would do her best—her very best—to make Mrs. Wareham like her. Not only for John's sake but for her own. It would be so wonderful if John's mother could be her friend. In all the world Molly had no one but John.

Molly changed trains at the junction. Found her way to the puffing billy of a train that crawled leisurely towards the small village of Cru where John would be on the platform waiting for her. Had John any idea of what an ordeal this was for her?

She stood at the window, staring blindly at the neat chequer-board of fields—the white clouds marching across the blue sky—the huge bird that glided on the wind, silent and graceful.

The train stopped with a jerk. As she struggled with the stiff door John was there before her. "Darling—at last." He gave her his usual bear hug, tipping her hat over one ear, rumpling her blouse, making the roses bloom in her pale cheeks.

"Oh, John—" she clung to him for a moment.

"Thanks, darling." He held her away for a second and smiled at her. "It's worth leaving you for ten days if that is the welcome I get." His brown eyes twinkled. "Come along, this all your luggage? Mother is outside in the car."

Her new happiness trickled out of the polished toes of her shoes. "John—" she began nervously.

But John was striding down the platform, her cases in his hands, talking to her happily over his shoulder.

The weather had changed in the last few miles. Now the clouds hovered over the tiny village of huddled grey stone houses. A

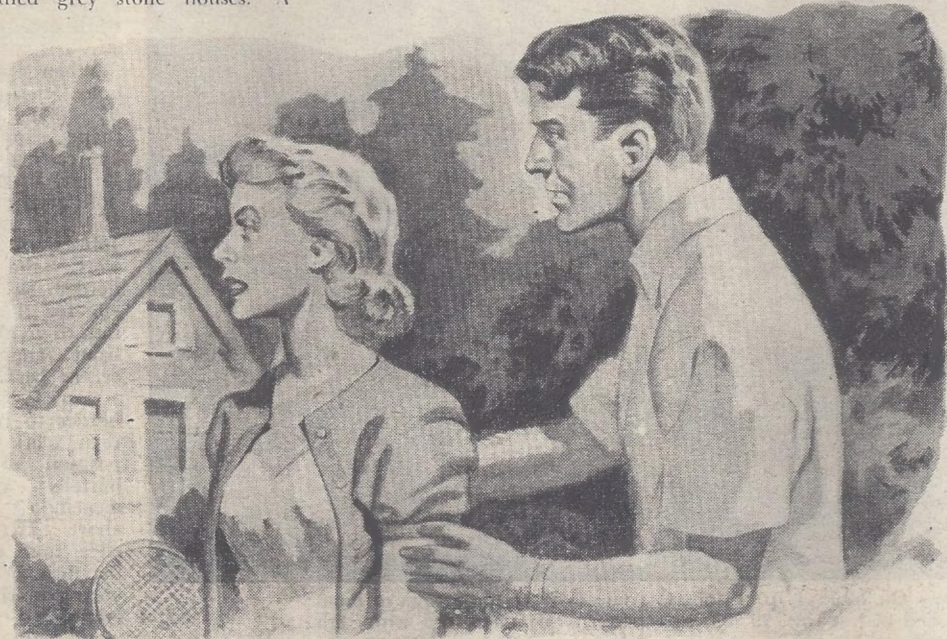
way and brushed her suit anxiously.

"Down! Good boy! Oh, dear, I hope it won't mark." It was her only linen suit. She knew she had been foolish to travel in it but she had so badly wanted to make a good impression.

She saw that she had made just the opposite. Mrs. Wareham looked for a second as if she were going to cry.

"Don't you like dogs? Jerry didn't mean to be rough. It was to welcome you."

"I love dogs," Molly said quickly and honestly. "It was just—just that he startled me." She saw that Mrs. Wareham wanted to believe her but couldn't.



"Be like Noreen, I suppose?" . . . He scrambled up like a startled bear, clumsy and bewildered.

shabby black car waited with a woman leaning eagerly out of the window.

"Mother—here is Molly," John said proudly.

"My dear," Mrs. Wareham had blue eyes and a cream and roses skin. She wore a somewhat crumpled cotton frock. Her hand-clasp was warm and her inquiries about the journey sounded sincere.

Molly wished fervently that she could be more at ease. She heard herself talking stiffly, making idiotic comments on the weather, acting like a stranger. It only took them half an hour to reach the large ugly house, standing four-square on the cliff, overlooking the grey sea, but before ten minutes had gone they were driving in silence.

A huge dog came bounding out, jumping joyously at Molly. Without thinking, she pushed him

The house itself was very comfortable. The furniture gleamed, the windows shone, the brass and silver sparkled. There were huge vases of flowers everywhere. Nodding white lilies—huge deep red roses—sweet peas.

John's mother took her up to her room. "I do hope you'll be comfortable."

Molly looked round and drew a long deep breath. It was like home. Not that she knew what a home was. Her whole life had been spent in an orphanage or a hostel. But it looked right; a hand-crocheted green bedspread—huge feather pillows—spotless white sheets with, you could see, a few neat dams—a dressing-table with a long mirror and some worn silver brushes laid carefully out—a window showing the sea tossing and turning, white-flecked waves racing in furiously.

"It's very nice," she said lamely and saw Mrs. Wareham's face

change. "Very nice indeed," she added hastily, but it was too late.

"Come down as soon as you're ready. There's scones and cream."

They had finished tea and were walking round the garden, John and his mother interrupting each other every few moments, to point out a new plant or an unusual flower to Molly when Noreen arrived.

"John," a husky voice called from the white gate.

Molly turned and saw the most decorative girl she had ever seen in her life. Noreen Gilbert had curly hair, a gay smile. Now she looked apologetic.

"I'm sorry, John, I forgot your fiancée was arriving."

"Come in," John called cheerfully. "I want you to meet Molly."

Noreen Gilbert was older than Molly but she looked, at that moment, much younger. Her dark eyes flashed from John's sober face to Molly's pallor.

"Was it a very dreadful jour-

ney," she asked sympathetically. "You look whacked and quite ill."

Molly jumped. "I'm always pale," she defended herself quickly.

"It isn't that—it's your eyes." Noreen turned to John, laying a slim hand on his arm. "John, she's every bit as lovely as you said. Isn't she, Mother?" She turned to Mrs. Wareham.

Mrs. Wareham was on her knees, tugging at a refractory weed. "Of course she is, Noreen." She sounded cross.

Molly felt outside the little circle, an outsider. Why did Noreen call John's mother "Mother"?

She asked him later. He looked uncomfortable. "Noreen's mother died when she was about ten. We've always been neighbours and Mother was good to the girls. Noreen and Mother—well—they've just known one another for ever, it seems."

Noreen's laughter drifted out of the open window. She was helping get supper. It was very quiet. A hen cackled somewhere impatiently. Maybe Mrs. Wareham wanted John to marry Noreen?

But certainly Noreen wanted to marry John. You knew that by the way she looked at him.

An old black horse wandered down the stony road and stopped outside the gate; he pulled noisily at the long grass, making a crunching sound as he tore at it.

"She's very lovely," Molly said quietly.

John flattened the soil under a rose tree. "She looks all right."

Indoors, Noreen acted as the daughter of the house very prettily, making Molly have the most comfortable chair, waiting on her.

"We want her to like Cornwall, don't we, John?" Her dark eyes flashed as she smiled at the big, slow-moving man.

"She'll like Cornwall," he stated a fact.

"But she's so elegant—" Noreen waved her hands about, the bracelets on her arms jingling. "That suit of yours—my dear, it's just exquisite. It must have cost a packet."

John was carving the meat. "She earns a packet," he said drily. "She's the best book-keeper in the firm. If she put her mind to it, she could pass her accountancy exams."

"Why don't you?" Noreen smiled. Her hand flew to her

mouth. "Of course, I forgot. You and John are going to be married and bury yourselves in dead-alive Cornwall."

"I'm fond of the country—" Molly began. She felt rather like a water-logged barge being attacked by a small, very fast motor-boat.

"But have you ever lived in it?" Noreen was here, there and everywhere. Waiting on them, running out to the bright kitchen for salt, leaning over Mrs. Wareham's shoulder, patting John on the head as she passed him. "Liking it and living in it are two different matters. Where do you live, Molly?"

"London." The lettuce was crisp and iced but it tasted like shoe leather.

"Always? Where were you born?" Noreen's eager lovely little face smiled at her.

Molly swallowed. Here it comes. "I don't know."

There seemed an endless silence as they stared at her.

"You don't know?" Noreen's silvery laugh tinkled. "You're trying to fool us."

Molly's hands were shaking as she poured out some mayonnaise. This had to be faced; the sooner it was over, the better.

"I don't know," she said calmly, "because I was found on Lewes station in a basket. No name, no marking on my clothes, just abandoned."

"My dear child—" Mrs. Wareham sounded shocked.

"That's why your surname is Lewes?" Noreen giggled. "How lucky you weren't found at a place like—like Marylebone or Paddington."

"You never told me," John said slowly.

Molly glanced at him. "You never asked me."

He smiled ruefully. "Too true—I was far too busy talking about myself."

"So—you have no relations?" Mrs. Wareham said. "You've no idea who you really are?"

"None at all," Molly said calmly, buttering her bread. "I was brought up and educated in an orphanage. I got a job and now live in a hostel. Quite alone in the world."

"My poor child," Mrs. Wareham said again.

"You never told me," John repeated.

Molly's knife slipped off the bread. "I hate talking about it."

"Not your fault," Noreen comforted her. "Nothing to be ashamed of. It seems so odd, though, not to know where you came from, who your mother was. Why, your father might have been anyone, a thief or even—" her face brightened—"a prince of royal blood. How thrilling."

"You do talk nonsense, Noreen," John said abruptly. "Some more meat, Molly? At least I'll be spared the agony of 'in-laws'." He smiled at her. "Eat up, darling, I want to show you Trencrom by moonlight."

"Oh," Noreen looked disappointed. "I was going to ask you to come over and play canasta. I'm all alone."

"Some other night," John said abruptly.

There was an awkward silence. Noreen looked near tears.

Molly rushed into the breach. "Have you brothers and sisters?"

"Dozens," Noreen sounded sulky. "Four to be precise. One sister is coming to-morrow to stay—bringing two of her horrid brats with her. I suppose she'll expect me to baby-sit with them while she gads about."

Molly stared at her in amazement. Lucky Noreen—fancy having nieces and nephews to love and fuss over. And she called them "brats."

The moonlight over Trencrom was all that John had promised it would be. There was a cool breeze blowing, so Molly had slipped a light coat over her silk frock. They walked slowly, John's arm round her shoulder.

There was a smell of salt in the air—the sea roared in the distance. The moon was a golden crescent in a sky of thick fast-racing clouds. They looked down on the few lights of the village and John turned her to face him.

"Love me, darling?" he whispered against her eager, responsive mouth.

She clung to him. "Oh, John, so very much."

[Turn to page 12]



for an
Osram
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British General Electric Co. Pty. Ltd.
REPRESENTING THE GENERAL ELECTRIC CO. LTD. OF ENGLAND

SHE TRIED TOO HARD

[From page 11]

"You'll be happy living here?" John asked, as they sat on a boulder, her head against his arm. "We'll be nearer a town than this, but right in the country. I wish I could have been a farmer, darling, but down here I can have a garden."

"Could we keep fowls, John?" Perhaps have a small-holding?"

"Anything you like," he promised, and bent to kiss her again. "I was afraid you'd hate the idea of the country. Noreen says a town girl—"

She sat up, straightening her hair. "I'm not a town girl from choice," she said coldly. "I've never been able to choose the way I live."

"My poor darling." He ignored her slight rebuff and pulled her close. "I've dozens of aunts and uncles and nephews and nieces so soon you'll have too much family."

But next day, the question of family came up again. Molly helped Mrs. Wareham clean the house and each vase they dusted, each photograph, each piece of silver seemed to have a history. It was—"When Grandfather Wareham sailed to Africa," or "That's my second cousin—never seen him, but we write for the sake of the family."

Molly listened enviously and said nothing. She dusted and polished with a will but it was Mrs. Wareham who did all the talking. At last, the small woman with the eager friendly voice and tired eyes said, "I could do with a cup of tea—"

"Let me get it," Molly offered eagerly. "You rest."

She heard Noreen's voice in the hall as she was putting the pale rose cups on the tray. One fell out of her hand to the floor.

Noreen was in the doorway. Mrs. Wareham behind her.

"Oh, Mother," Noreen wailed. "Your beloved—" She stopped in time, clamping her hand to her mouth.

"I'm terribly sorry—" Molly began, her face flushed.

"It doesn't matter. Doesn't matter, at all," Mrs. Wareham said, but not before Molly had time to see the quickly-hidden dismay on her face.

"I'll get you another—"

Noreen looked at her with contemptuous pity. "You can't buy them nowadays. They came from Gibraltar—Great-uncle Peter bought them for his bride."

Molly sat, miserably sipping tea, while Noreen made Mrs. Wareham laugh until the tired blue eyes were happy again. John came in from the village, bearing the mail, papers and a box of chocolates which he gave to Molly.

"Happened to see them. Your favourite kind."

Her face was radiant. "Thank you, John."

Noreen pulled a face. "Lucky you, not to have to worry about

your figure—" She smoothed her slim hard hips complacently. Molly swallowed, very aware that she was at least a stone over weight.

"I like my women fat," John said, straddling a chair. "Molly has to put on a lot more weight before I'm satisfied. What about some tea for a starving man?"

Before Molly could move, Noreen was on her feet, fetching a cup and saucer, waiting on him, teasing him, making them all laugh. Molly sat still, her face stiff. John had spoken in her defence. Had thought it necessary to defend her. Did he pity her so?

John gave her no time to wonder. Noreen drifted off home and John insisted that Molly should have a tennis lesson. There had been no time in Molly's life for games, but John said that now

"What do you mean?"

"Oh, nothing—" She turned and hurried back to the house. Running upstairs to bathe her hot cheeks, to try and discipline her unruly hair.

The next day John said they must have another tennis lesson. They were leaving the house when Noreen arrived. Her face fell as she saw Molly's racquet.

"I thought you didn't play."

"I don't."

"I'm teaching her," John said quickly.

"I'll come and watch—I mean, help." Noreen's face was brightly malicious.

Molly put her racquet down. "Honestly, John, I'm not in the mood. It's too hot to rush about like a wild animal. You play with Noreen. I'll play this evening when it's cool."



They walked slowly, John's arm around her shoulder.

there must be. There was a rather pathetic tennis court in the huge garden but it would do—for a start—John said.

Molly found herself rushing madly about the court, tumbling over her own feet, banging her own nose with the racquet. In the end, she collapsed breathlessly and John came to sprawl by her side, his hand on hers.

"There's my girl," he said gently, "I love you when you're happy."

"I'm always happy," she spoke very quickly.

He rubbed her hand against his cheek. "Oh no—you're not. You worry too much about making an impression. Just be your natural self and everyone will love you."

The implied criticism stung her. She jumped to her feet.

"Be like Noreen, I suppose?" Her eyes blazed at him.

He scrambled up like a startled bear, clumsy and bewildered.

To her secret dismay, John walked off quite happily with Noreen. Molly wandered through the house. Mrs. Wareham had gone shopping. Jerry, the dog, was not around—he had avoided Molly since that first day and nothing she could do to him could wipe out her initial rebuff. She had obviously hurt Jerry's feelings very much—as well as Mrs. Wareham's.

Molly strolled down the cliff road. The sea was sparkling in the sunshine. The cliffs were banked with golden gorse. Two seagulls were playing tag—shrieking raucously to each other. The road petered out into a narrow path, and by the side of a tall cypress hedge stood a pram. A baby was whimpering.

Molly tried to pass by but something in the cry stopped her. She went and looked in the pram. It was the loveliest baby—rosy, plump, her bright blue eyes filled

with unhappy tears. Molly's expert hand—she had helped look after the babies in the orphanage—soon felt the wet nappy. She would have changed it could she have found a spare—

And then the enormity of what she was doing struck her. What would the mother say if she came out and found a complete stranger manhandling her beloved child? There was a small gap in the hedge which obviously led to a cottage. No doubt the mother was going shopping, had remembered something she had forgotten and run back to get it.

Molly walked down the path between tall hedges and left the path to sit on a boulder overlooking the sea. There was a tidal river and the water came racing towards the shore in tiny creamy scallops to lay smudgy fingers on the sand. Tiny figures paddled far below. A trawler looked black on the horizon against the sunshine.

John ought to marry Noreen. His mother loved her; Noreen would fit into the family. She knew her father was neither a thief nor a prince of royal blood.

Molly's mouth twisted miserably. Had she not spent a great many years of her life wondering and fretting about that very question, in vain? Had Noreen any idea—any faint comprehension—of what it meant to be a girl on her own, a girl without background, family or home? If she had, maybe she would not be so unkind.

She was surprised to see how long she had sat there. She didn't want John to think she was sulking. But she had made up her mind. When they got back to London, she would find a way so that they gradually drifted apart. It would be better so. John loved his mother dearly and he could never be happy unless his mother wholeheartedly approved of the marriage.

And Mrs. Wareham might try to pretend, but Molly knew too well that John's mother found her difficult to know, unfriendly and cold. John's mother needed a girl who could kiss as easily as Noreen could, who made a fuss of you, who treated you like her own mother. All the things Molly ached to do but that her long years of discipline and forced loneliness made impossible.

She heard the baby crying long before she got to the pram.

The last part of the way she ran. The baby had somehow undone one strap and was hanging half out of the pram, head downwards, her screams rending the air.

"You foolish girl," Molly scolded lovingly and she lifted her back into the pram and mopped her tears. She wailed still louder. She was most horribly wet . . .

Molly fastened the other safety strap. The child could not have undone it—the mother must have forgotten to put it on in the first place. Swift indignation flooded her. She might have fallen out on to her head.

Anger gave Molly courage. She hurried down the path she had seen through the opening in the hedge, but it petered out into nothing. No cottage there. Back again to the narrow lane. No cottage in sight. Nor on the other side.

Abandoned.

The word came into her head unsummoned.

"Oh, no—" she cried aloud. "Not a lovely baby like you."

But she, too, had been a lovely baby. Matron had told her. Matron had been a very sentimental woman—though strict and just—and loved the babies in the orphanage as if they had been her own.

But she had told Molly, before she left, that she had been a lovely baby, well-nourished, beautifully clean, and that her frock and petticoat had been handmade.

Molly hesitated. She could not leave the baby lying in the pram while she went to find a policeman. She wheeled the pram along the rutty road. A small boy, bowling a hoop, stared at her and whistled, turned the hoop round in the road and raced back.

She followed him slowly and when she reached John's home, hesitated. Mrs. Wareham might have something that could serve as a nappy for the time being; the poor baby must be so uncomfortable.

The small boy in the vivid red shirt came back towards her, bowl

ing his hoop and watching her. Molly smiled at him vaguely and wheeled the pram into the garden. The house was still empty but with the heavy baby in one arm. Molly reconnoitred happily.

She could not have done it a few hours before, but the baby's need gave her courage. She found a soft square of material and sat in the kitchen with the baby on her lap. Her tears were dry. She was a most intelligent-looking child.

The sun streamed in through the open windows. Molly felt very happy.

"Now what, my pretty?" She pressed the satin-smooth cheek to hers, burying her face in the soft hair. "If you were only mine."

Jerry came ambling in, snuffing. "Come on, Jerry," Molly cried merrily, "come and meet my baby!"

Jerry came cheerfully, sniffing gently at the baby, nuzzling Molly's hand. Holding the baby carefully, she filled a cup with warm boiled water and a little sugar and gave the baby sips of it.

The door burst open. Molly looked up to see a policeman Noreen, and Mrs. Wareham gaping at her. Between them poked a small, dark head, and she had a glimpse of a red shirt.

"Now then," the policeman began ponderously. "What's all this here? Stealing a baby. Taint done, you know, not in these parts."

Noreen pushed her way in, cheeks crimson. "What are you

doing? Where did you find that baby?"

"In a pram. Half out on to her head because some nitwit had forgotten to do up one safety strap," Molly said briskly, "I brought her in to put on a clean nappy and then I was going to take her to the police."

"But why?" Noreen seemed to find it hard to speak.

"Because she was abandoned Molly's face seemed to quiver as she spoke. "I found her in a lonely lane."

"You fool!" Noreen exploded "I put her there because it was shady. I knew she'd sleep all the mornings she always does."

"She didn't — this morning," Molly said grimly. She stood up, still holding the baby to her shoulder. "She might have killed herself—falling out of the pram. Whose baby is she?"

"My sister's. She's gone to Penzance."

"And left you in charge of her? Molly's scorn was magnificent. "You're not fit to have the care of a child. Heaven help yours if you ever have one. A lovely baby like this and you—" She stopped, her anger evaporating, for behind Mrs. Wareham stood John.

"Well . . ." The policeman had taken out his notebook and was licking his pencil.

John came into the room. "Everything under control, sergeant." Blandly he ignored the lack of stripes. "I must commend you for your promptness in com-

ing so swiftly after information received . . ." He grinned down at the depressed face of the small boy who had thought he was tracking down a dangerous criminal. "No harm done, fortunately."

Slowly the room emptied. Noreen snatched the baby and glared at Molly.

"Perhaps next time you'll mind your own business."

"Perhaps next time you'll attend to yours," John said drily, and opened the door for her.

Alone, the three stared at one another.

"I'm sorry I was so rude to Noreen," Molly began.

John's arm was around her. "Don't be, she asked for it. What a horrible girl she is. Why don't you keep her out of the house. Mother?"

Mrs. Wareham's eyes were bright. "I've tried and tried. She only comes when you're here, John, and then wild horses won't keep her away."

Molly gazed at them in bewilderment. "I thought—I thought you wanted her to marry John."

Mrs. Wareham gaped. "Heaven forbid, my dear. I want you to marry John, now I know you as you really are. I was quite scared of you before, so quiet and formal and not properly alive."

John chuckled. "She's properly alive, all right, aren't you, my poppet?"

She looked up into his laughing eyes and knew that she was. Properly alive—at last!

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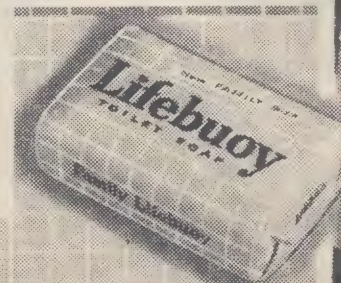
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Sketched are a few apron suggestions which are servicable types, yet attractive, and which can be made from remnant oddments combined with left overs or good portions of discarded frocks.

Sketches A and D are made on the same principle, the difference being in the trimming. For "A" skirt, cut a strip of material the length of the wearer and $1\frac{1}{2}$ times the hip measurement in width. Bind the 3 outer edges with contrast binding, gather the top to fit the waist and attach a waist band long enough to tie in a bow at back (have band 2 inches wide when folded in two). If requiring bib top, cut same using a bodice pattern as a guide, tapering from shoulder to $2\frac{3}{4}$ inches at waist (the small sketch gives a rough idea for an 8 year old size). Cut

out in material placing centre to the fold at the front, but leaving open down back. Sew shoulder seams then bind all edges. Stitch under waist band at back and front, matching centres. Attach tie ends at back neck, then trim with embroidery or motifs.



For Sketch D, cut and make as A, applying scalloped trimming before binding. For trimming pattern, measure an even distance from neck and lower edges and scallop, using a half saucer or cup as a guide according to size of scallop required.

Sketch B — just a strip of material the length of the wearer by twice the hip measurement. Hem around the 3 outer edges, then gather into a tie-at-the-back waist band, as in Sketch A. Attach a 2 inch frill as illustrated and finish with crossover braces.

C is the fussy type. To make, cut a pattern 7 ins. wide by 17 ins. long and shape as shown in small diagram. Cut 2 of these shapes in material (reversing one for opposite sides), then place long straight edge of pattern to the fold of material and cut double. Pieces will then appear as in small diagram. Hem and trim outer edges. Gather the tops of the 2 side pieces into 5 inches each and then the centre into 7 inches. Lap centre 2 inches over each side piece, tack, then attach waist band and tie. Trim with embroidery.

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SHELAGH TWIN SET

Jumper.

Warning: These knitting instructions have been worked out by experts using F. W. Hughes' knitting wool. Do not accept substitution. Only by using the wool specified and following the instructions and tension given can you assure success of your garment.

Materials Required: 6 balls F. W. Hughes' "Twinprufe" crochet wool shade No. 2426 (Alice Blue); 2 pairs needles Nos. 12 and 11; press studs; crochet hook.

Back.

Using No. 12 needles cast on 96 sts. Work in rib of k. 1, p. 1, for 2½ inches.

Change to No. 11 needles, p. 6 * p. twice in next st. p. 4; repeat from * to end (114 sts). Work in following pattern:—

1st row—K. 6, * k. into back of next st., wl. fwd., k. 2 tog. t.b.l., k. 1, k. 2 tog., wl. fwd., k. into back of next st., k. 12; repeat from * ending last repeat with k. 6 instead of k. 12.

2nd row—P. 6, * p. into back

6th row—Repeat 2nd row.

These 6 rows complete the pattern.

Continue in pattern. When work measures 10½ inches, shape armholes by casting off 5 sts. at the beginning of the next 2 rows. K. 2 tog. each end of the next 3 rows, then every 2nd row 3 times.

When armholes measure 6 inches, shape shoulders by casting off 10 sts. at the beginning of the next 6 rows. Cast off.

Front.

Work the same as for back until armholes measure 4 inches.

Next row—Work 37 sts., (leave on a spare needle), cast off 18

Sleeves.

Using No. 12 needles cast on 72 sts. Work in rib of k. 1, p. 1, for ¾ inch.

Change to No. 11 needles, increase 4 sts. evenly across row. Work in pattern as for back, increasing 1 st. each end of every 4th row until increased to 84 sts.

When sleeve seam measures 3 inches, k. 2 tog. each end of every 2nd row until decreased to 54 sts., then every row until decreased to 24 sts. Cast off.

Neckband.

Join shoulder seams, leaving an opening on left shoulder. With right side of work towards you, using No. 12 needles, pick up and k. about 90 sts. around neck. Work in rib of k. 1, p. 1, for ¾ inch. Cast off in ribbing.

To Make Up.

Press with a warm iron and damp cloth. Sew sleeves around armholes, sew up seams. Work 1 row of d.c. along front of shoulder opening and 2 rows along back. Sew on press studs.

Cardigan.

Warning. These knitting instructions have been worked out by experts using F. W. Hughes' knitting wool. Do not accept substitution. Only by using the wool specified and following the instructions and tension given can you assure success of your garment.

Materials Required: 8 balls F. W. Hughes' "Twinprufe" crochet wool shade No. 2426 (Alice Blue); 2 pairs needles Nos. 12 and 11; 6 buttons.

Measurements: Length from top of shoulders, 17½ inches. Chest, 28 inches. Length of sleeve seam, 15 inches.

Abbreviations and Tension: See Jumper.

Back.

Using No. 12 needles cast on 96 sts. Work in rib of k. 1, p. 1, for 2½ inches.

Change to No. 11 needles, p. 6, * p. twice into next st., p. 4; repeat from * to end. (114 sts.).

Work in pattern as for jumper and when work measures 10½ inches, shape armholes by casting off 5 sts. at the beginning of the next 2 rows, k. 2 tog. each end of the next 3 rows, then every 2nd row 3 times.

When armholes measure 6½ inches, shape shoulders by casting off 10 sts. at the beginning of the next 6 rows. Cast off.

Left Front.

Using No. 12 needles cast on 56 sts. Work in rib of k. 1, p. 1, for 2½ inches.

Change to No. 11 needles, rib 8 sts. p. 3, * p. twice into next st., p. 4; repeat from * to end. (65 sts.).

Work in pattern, keeping the 8 border sts. in rib of k. 1, p. 1, and when work measures 10½ inches, shape armhole by casting off 5 sts. at armhole edge of the next row. K. 2 tog. at armhole edge of the next 3 rows, then every 2nd row 3 times.

[Turn to page 34]



Measurements: Length from top of shoulder, 17 inches. Chest, 28 inches. Length of sleeve seam, 3 inches.

Tension: 8 sts. equals 1 inch, 10 rows equals 1 inch.

Abbreviations: K., knit; p., purl; st., stitch; tog., together; wl. fwd., wool forward; sl., slip; t.b.l., through back of loops; p.s.s.o., pass slip stitch over.

of next st., p. 5, p. into back of next st., p. 12; repeat from * ending last repeat with p. 6 instead of p. 12.

Repeat 1st and 2nd rows.

5th row—P. 6, * k. into back of next st., k. 1, wl. fwd., sl. 1, k. 2 tog., p.s.s.o., wl. fwd., k. 1, k. into back of next st., p. 12; repeat from * ending last repeat with p. 6 instead of p. 12.

sts., work 37 sts. Continue on last 37 sts. and k. 2 tog at neck edge of the next 4 rows, then every 2nd row until decreased to 30 sts.

When armhole measures 6 inches shape shoulder by casting off 10 sts. at armhole edge every 2nd row 3 times.

Join wool at neck edge and work other side to correspond.

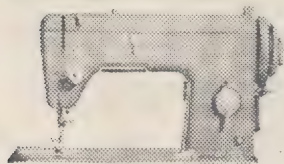
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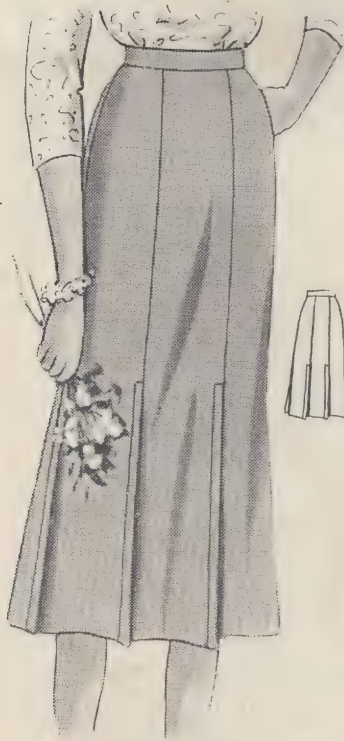
Blouse, 11,557—2/6.
View A— $1\frac{7}{8}$ yds. 36 ins. wide.
View B— $1\frac{1}{2}$ yds. 36 ins. wide.
32 to 40 ins. bust.



Skirt, 12,234—2/6.
 $1\frac{1}{4}$ yds. 54 ins. wide.
25 to 34 ins. waist.
Width at lower edge, 53 ins.



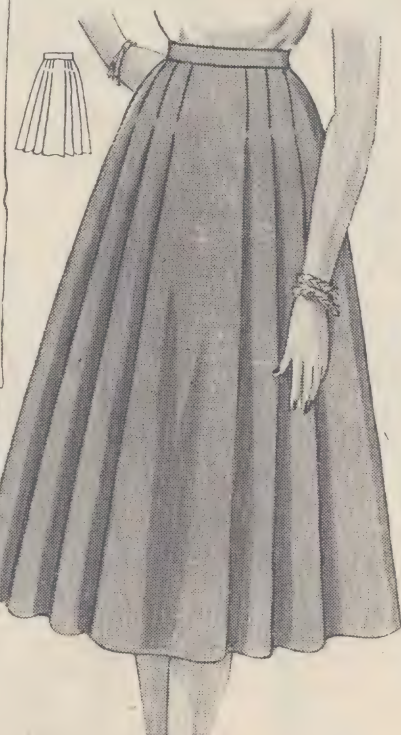
Blouse, 11,561—2/6.
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View B— $1\frac{3}{8}$ yds. 36 ins. wide.
View C—2 yds. 36 ins. wide.
Contrast, A, B or C— $\frac{3}{8}$ yd. 36 ins. wide.
32 to 40 ins. bust.



Skirt, 12,238—2/6.
 $1\frac{5}{8}$ yds. 54 ins. wide.
25 to 34 ins. waist.
Width at lower edge, 83 ins.



Tailored Shirt,
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Contrast, $\frac{1}{4}$ yd. 36 ins. wide.
View B— $2\frac{1}{4}$ yds. 36 ins. wide.
32 to 40 ins. bust.



Skirt, 12,236—2/6.
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25 to 34 ins. waist.
Width at lower edge, 160 ins.

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Width at lower edge, 177 ins.

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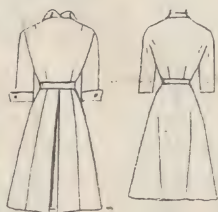
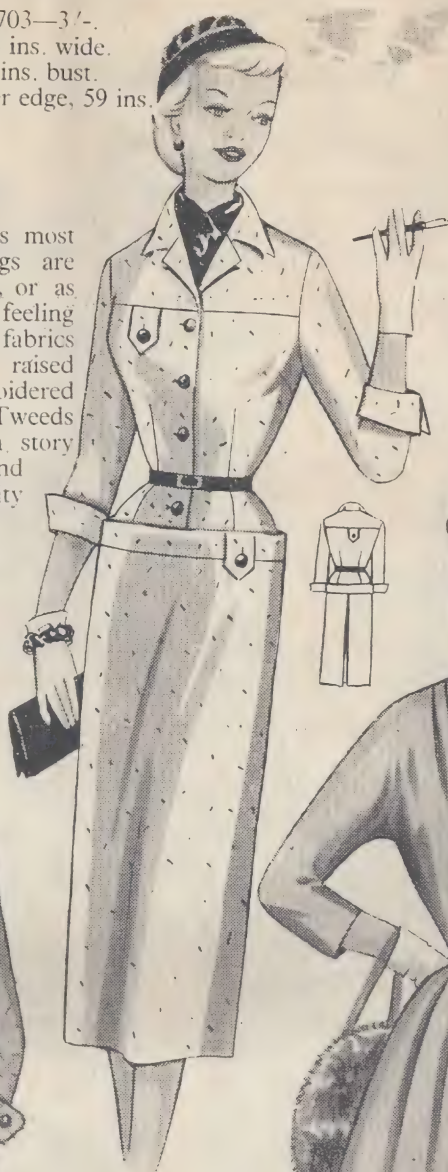
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Width at lower edge, 97 ins.



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Contrast, ¼ yd. 54 ins. wide.
32 to 40 ins. bust.
Width at lower edge,
of skirt, 126 ins.

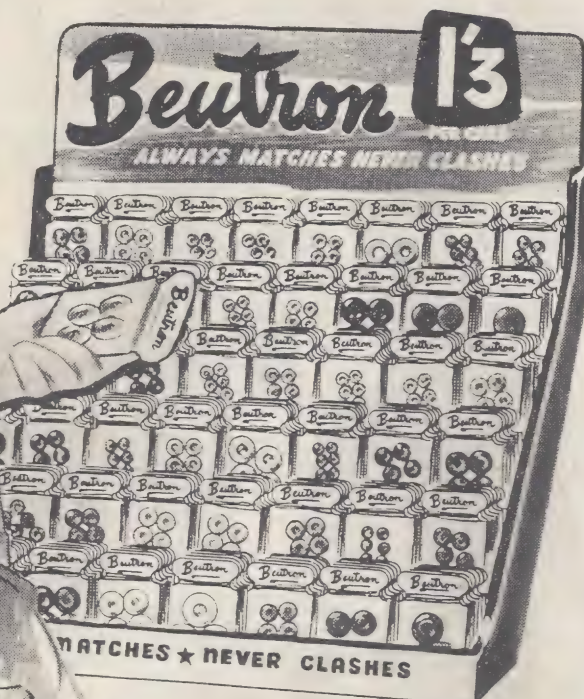
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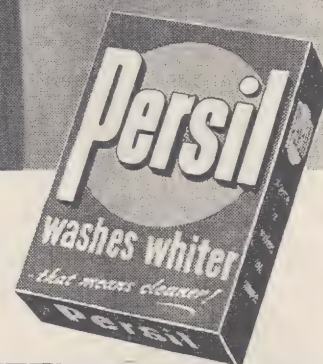
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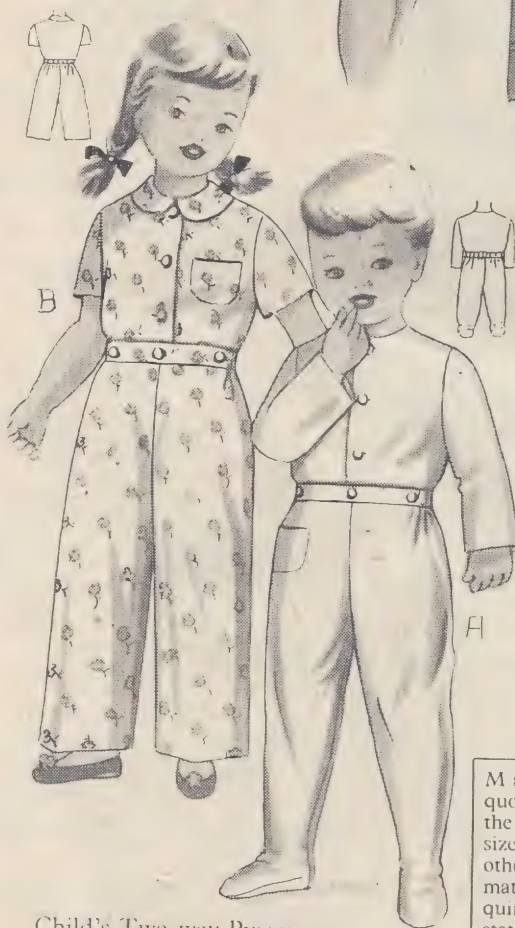
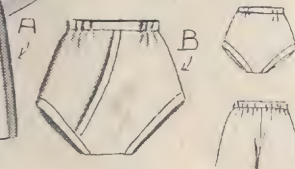
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4, 6, 8, 10, 12 or 14 years.
2 $\frac{3}{4}$ yds. 54 ins. wide.



Boy's Underpants,
9414—2/3.
Supplied in 7 sizes,
2, 4, 6, 8, 10, 12 or 14 years.
View A, 1 $\frac{1}{8}$ yds. 36 ins. wide.
View B, $\frac{3}{4}$ yd. 36 ins. wide.
Cotton Jersey.



Child's Two-way Pyjamas,
10,668—2/6.
Supplied in 3 sizes,
1, 2 or 4 years.
View A, 2 $\frac{1}{4}$ yds. 36 ins. wide.
View B, 2 yds. 36 ins. wide.

Material quoted is for the largest size. For other sizes the material required is stated on the pattern envelope. Turnings must be allowed for on all patterns



Child's Gown,
10,650—2/3.
Supplied in 6 sizes,
4, 6, 8, 10, 12 or 14 years.
3 $\frac{1}{8}$ yds. 54 ins. wide.



Slip and Pantettes,
10,635—2/3.
Supplied in 6 sizes,
4, 6, 8, 10, 12 or 14 years.
3 $\frac{1}{2}$ yds. 36 ins. wide.
Lace Edging, 6 yds.



[We supply Paper Patterns for all designs illustrated. When ordering please state number and size of Pattern required. Payment must be in postal notes, stamps will not be accepted. "Australian Home Journal," 407-409 Kent Street, Sydney, N.S.W. Postage on each Pattern, 3d. extra.]



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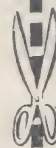
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Mail to Dept. A, Nyal Company, Box 3286, G.P.O., Sydney.

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N7.56.AHJ.

Chic Bridal Coronets

For her most precious hour the Bride wants to look her romantic best, and of course charming and beautiful. One of the most important details is her head-dress. Sketched are a few of the most modern designs, which may be bought at most big stores, or if the Bride is handy with the needle, made at home.

A: A classic spray of leaves mounted on to a nylon or tulle covered ribbon wire. Make leaves from nylon or tulle and add jewels or pearls for the centre veins.



B: A floral circlet usually made from orange blossoms, but lily-of-the-valley is becoming equal favourite. This same idea could be used for the bridesmaids, using different flowers. C: The Queenly Coronet, so popular because it suits most heads.

D: The Juliet Cap, just 5 strips of covered wire, trimmed with alternate rows of nylon and tulle leaves, with jewels or pearls added to finish.

The Bride must be careful to choose a head-dress that harmonizes with her frock, adding veiling or tulling as preferred. The idea of the moment is to have a separate piece of tulle caught lightly to the front of the head-dress falling softly over the face, then after the wedding service, this can be whipped off quickly and easily.



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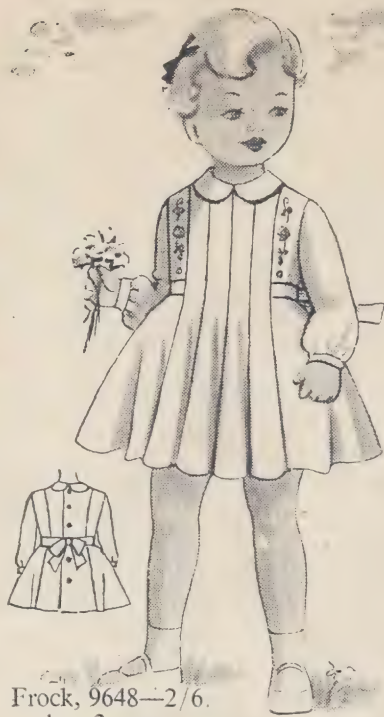
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BK2-55



Frock, 9648—2/6.
1 to 2 years.
1½ yds. 36 ins. wide.



Frock, 9622—2/6.
Supplied in 2 sizes,
2 or 4 years.
1¼ yds. 36 ins. wide.
Short sleeves, ¼ yd. less.
Contrast, ¾ yd. 36 ins. wide.



Overalls or Sun Suit,
9569—2/3.
Supplied in 3 sizes,
1, 2 or 4 years.
View A,
1½ yds. 36 ins. wide.
View B,
1¼ yds. 36 ins. wide.

Material quoted is
for the biggest size.
For other sizes the
material required is
stated on the pattern
envelope. Turnings
must be allowed for
on all patterns.



Boy's Trousers, 9625—2/6.
Supplied in 4 sizes,
2, 4, 6 or 8 years.
View A, ⅝ yd. 54 ins. wide.
View B, 1¼ yds. 54 ins. wide.

One outcome
of the choice of
styles for the
Royal children
is the emphasis
now placed on
"line," and the
way in which
"cut" gives indi-
viduality to
kiddies' clothes.
"Look alike"
fashions for
brother and sis-
ter, or big and
little brother
or sister, are also
a feature of children's
clothes to-day. Similarly-
cut overalls and a sun
suit, or plaid shorts for
brother and a matching
skirt for sister, carry
out the idea. Another
variation is a suit and
dress in the same material,
linked by identical collars,
fastenings and stitching
detail.



Blouse and Pinafore Frock,
9623—2/6.
Supplied in 2 sizes,
6 or 8 years.
Blouse, 1 yd. 36 ins. wide.
Frock, 1¼ yds. 54 ins. wide.

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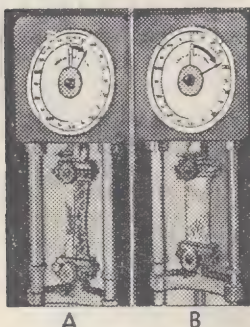
DriGlo towels

last
longer
because
they're
DOUBLE
woven
the
long
way

SCIENTIFIC TESTS PROVE THAT DRI GLO DOUBLE UNDERWEAVE HAS MORE THAN TWICE THE STRENGTH OF SINGLE UNDERWEAVE.

A towel is only as strong as its underweave. In illustration "A" opposite, a piece of towelling with a single ply underweave is shown breaking under a strain of 80 lbs. But look at the **Dri Glo** towelling in photograph "B"

at 180 lbs. That double-ply underweave still shows no sign of breaking. **Dri Glo** has the strongest underweave known—two-ply yarn double underweave. Not only do **Dri Glo** towels last longer, they're super absorbent too—a **Dri Glo** absorbs up to three times its own weight in water.



A

B

DriGlo

BATH TOWELS, HAND TOWELS, FACE TOWELS, FACE WASHERS, BATH MATS, BARBER TOWELS, 24" TOWELLING, 16" ROLLER TOWELLING AND THE FAMOUS DRI GLO BABY NAPS.

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FROCK, 8741.

Step 1. Completing the Pattern:

Sleeve. Pin the longest edge of half sleeve to a fold of paper and mark back armhole curve through punchholes. Cut around outer edge through both thicknesses, notch pattern on front, open out paper and cut along previously marked back armhole curve.

Skirt Back. Place given pattern for half front skirt over a piece of paper and trace off around edge. Mark notches and correct position of back dart, allowing $1\frac{1}{4}$ inches for dart at waist, and making it 6 inches long. Start dart at waist $2\frac{1}{2}$ inches from centre and taper $3\frac{1}{4}$ inches from centre at end (see meas-

For half front facing pattern, first pin half front yoke pattern to half front, lapping curved edge of yoke under corresponding edge of front as far as punchholes. Then place over a sheet of paper, trace off and cut out pattern for front facing to the shape indicated by broken lines on cutting guide, having pattern $2\frac{1}{2}$ inches wide at top and bottom. Cut a facing pattern for lower edge of sleeve 2 inches wide, using sleeve pattern as a guide.

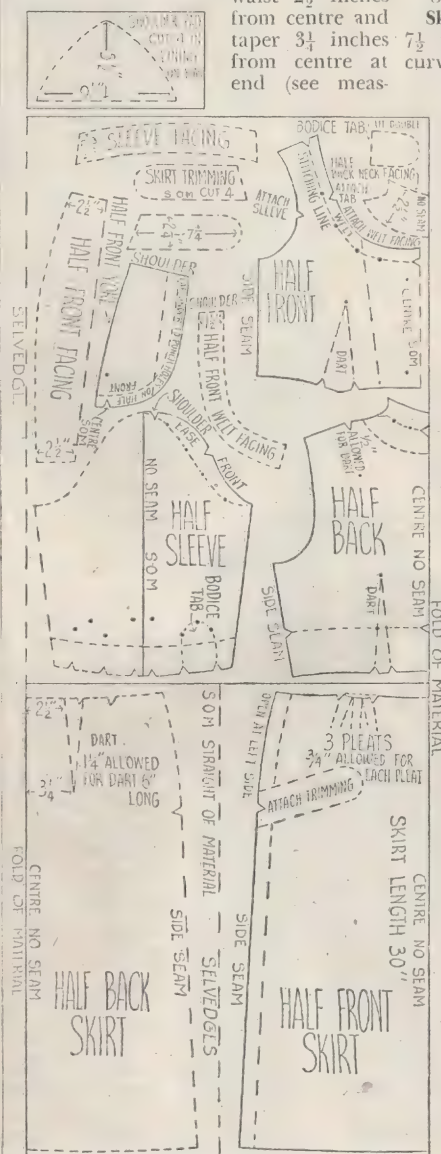
Bodice Tab. Cut pattern for this to shape indicated by notches and punchholes on half sleeve pattern (see Cutting Guide).

Skirt Trimming. Cut a piece of paper $7\frac{1}{2}$ inches long and $2\frac{1}{4}$ inches wide, curve one end as shown, then place in position on front skirt pattern and shape other end as shown.

Step 2. Testing for Correct Size: As this pattern has been cut for the average 36-inch figure, it will be necessary to see whether alterations are needed for the individual figure. Pin pieces together, remembering that seam allowances are not included. Place pattern over figure

PLEASE
READ
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CAREFULLY
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CUTTING
OUT.

8741



urements on cutting guide). Cut out new pattern, cutting in a straight line between notches on waistline edge as indicated with a broken line on cutting guide at waist of front skirt; then cut off 1 inch along entire side seam edge. This will be pattern for skirt back.

Facings. Cut pattern for half back neck facing $2\frac{1}{2}$ inches wide, using half back pattern as a guide; then one for half front welt facing $1\frac{1}{2}$ inches wide, using half front pattern as a guide.

and observe fitting. If the bodice front and back are too long, shorten by folding between armhole and waistline; and if too short, cut in same place and insert sufficient paper to provide additional length. Lengthen or shorten skirt in the same way at bipline. Remove pattern, take apart, press flat, even up all seam edges.

TERNS

[PATTERNS] ♦ ♦ ♦ ♦ ♦

Step 3. Cutting Out Material: Pin pattern to material as shown in cutting guide and cut out with a hem allowance of 2 inches, 1 inch on all underarm seams and $\frac{1}{2}$ inch on all other edges. Before removing pattern from material mark clearly with tailor's chalk or tacking the exact seam lines, notches and punchholes. First make shoulder pads, cover with lining and pin to frock with first and every fitting to ensure correct fit and set of shoulders. Cut interlining of Vilene or thick calico for fronts and skirt trimming pieces, using patterns for front facing and skirt trimming as a guide. Then, before machining, pin and tack together; try on and make any necessary alterations, and when doing this be guided by directions given, for each step is explained in detail.

Use plain seams throughout and with exception of waistline seam, neaten raw edges of these by first pressing open, then turn under raw edges and machine through fold only. Clip allowance at all corners and at $\frac{1}{2}$ -inch intervals along curved seam lines in order to retain a good curve and correct shape of seam. To ensure a good hang, fit and finish, press each portion as soon as stitching is done and give a final pressing on completion.

Step 4. Shoulder Pads: Cut a pattern for shoulder pads from a piece of paper $9\frac{1}{2}$ inches long and $5\frac{1}{2}$ inches wide. Fold in halves crosswise and cut in a curved line from cut ends to fold. Open out pattern and cut four pieces of material from it. Cut an interlining of canvas or Vilene for each shoulder pad same size as pattern. Provide cotton wool same size and pin to inside of interlining; draw padding away from points and curves and build it up at centre on straight side and taper to nothing about 1 inch from points and curved edges.

Tack padding in place and keep all long stitches on cotton wool side. Pin materials for pads together and machine along longest side. Tack canvas side of pad to one side of material, turn pads right side out, machine all thicknesses together around curved edges and again 1 inch in from first stitching. Cut away excess seam allowance and neaten raw edges by overcasting or pinking.

Step 5. Preparing Bodice for Fitting: Tack the shoulder darts in back, taking up $\frac{1}{2}$ inch at shoulders and tapering to nothing at punchhole. Then pin the waistline darts in fronts and back, matching notches and tapering to nothing at punchholes. Tack the front yokes to fronts, lapping curved edge of yokes under to punchholes on fronts; then pin fronts to back at shoulders and underarms. Tack sleeves together at underarms, then pin to bodice with notches matching and ease fullness evenly across tops. If fullness is too much for top of sleeve, ease slightly into lower half of armhole. Pin pads to sleeves with centre at shoulder and outer edge extending $\frac{1}{2}$ inch into sleeves.

Step 6. Fitting Bodice: Try on, lap

right front over left with centres exactly over each other and observe fitting. Let out or take in darts and seams if necessary, also adjust sleeves and pads when desirable and mark position of buttonholes. Check position of waistline and length of sleeves, then remove, unpin pads, remove sufficient pins from shoulders and armholes and then tackings from yokes to enable darts, seams and front welt facing to be stitched, pressed and neaten.

Step 7. Stitching Bodice: Machine all darts on the inside, commencing at outside edge and tapering stitching gradually to nothing. Tie threads and press back darts towards centre back and front darts towards centre front. If making bound buttonhole in bodice tab, do this now before attaching tab facing (see Step 8); then pin facing to tab with right sides together and machine, leaving straight side open. Trim away excess allowance and clip around curve, turn tab right side out, press and complete bound buttonhole if this was made. Pin welt facings to fronts on outside with right sides together.

Machine, trim away excess allowance and clip every $\frac{1}{2}$ inch, then turn facing to inside, press. Mark position for tab on left front yoke to correspond with notch on half front. Pin tab to yoke with right sides and raw edges of tab and yoke matching. Re-tack front yokes to fronts with seamline of yokes exactly under punchholes on fronts; machine through all thicknesses in line with punchholes, taking in tab at same time, and neaten raw edges by overcasting together. Re-pin shoulder seams and machine fronts to back at shoulders and underarms, leaving left side open for 5 inches above waistline.

Press and neaten, then machine underarm sleeve seams, press open and neaten, re-pin sleeves to armholes and machine. Trim away excess allowance, press seam open across top half and with allowances together extending into armhole across lower half. Neaten lower half by overcasting raw edges together. Replace pads and tie-stitch to seam allowance at shoulder and around armhole. Join sleeve facings into circles with plain seams, press open, pin facing to sleeves on outside with right sides together. Machine, trim away excess allowance, turn facing to inside, turn under raw edge, machine through fold only and slip-stitch in place. Tack interlining for fronts in place on inside.

Step 8. Buttonholes: If bound buttonholes are desired, make these now, otherwise complete frock before sending to a store to have buttonholes made by machine. For bound buttonholes, cut two binding strips for each buttonhole $\frac{5}{8}$ inch wide and 1 inch longer than buttonhole, press in halves lengthwise, tack to frock with raw edges meeting over mark and keep the finished end $\frac{3}{4}$ inch from outside edge. Machine along centre of each strip to within $\frac{1}{2}$ inch of each end, tie ends of thread securely, cut along mark to within $\frac{1}{4}$ inch of ends of stitching and then diagonally to ends of stitching.

Turn raw edges of strips to inside, press with folded edges meeting at centre, pin triangular piece at ends to strips on inside, fold garment back out of way, machine through all thicknesses at ends, tie threads and press



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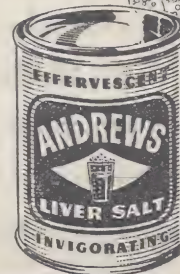
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Family $\frac{1}{2}$ -lb. size,
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[Turn to page 28]

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for normal hair"



"Mine's GENTLE
for easy-to-wave hair"

Toni gives a natural curl
that lasts till it grows out

AO76D



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[From page 27]

again. After facing has been stitched and turned to inside, complete bound buttonholes by cutting facing exactly under each buttonhole, then turn under raw edges and hem to buttonhole binding, press well.

Step 9. Facing: Join front facings to back neck facing at shoulders in plain seams, press open, then pin facing to bodice on outside with right sides together; machine and finish as for sleeve facing, trimming interlining allowance away to seamline and clipping allowances every $\frac{1}{2}$ inch around curves. Complete bound buttonholes, if these were made, then lap right front over left with centres exactly over each other and tack together along waistline allowance.

Step 10. Skirt: Tack the two darts in back, taking up $1\frac{1}{4}$ inches at waistline and tapering gradually to nothing at a point 6 inches down from waistline. Tack the pleats in front skirt on the inside, taking up $\frac{3}{4}$ inch for each pleat and tacking each side pleat diagonally (see broken lines on cutting guide). If bound buttonholes are desired for skirt trimming, first tack interlining to each trimming piece on the inside, then make buttonhole (see Step 8). Pin facing to trimming with right sides together, machine and finish as for bodice tab, trimming interlining allowance away to seamline before turning right side out. Tack trimming in place to front skirt on the outside with centre of each trimming piece in line with notch and right side of trimming uppermost.

Then pin front skirt to back at sides (with trimming pieces in between), leaving left side open for 5 inches down from waistline. Pin skirt to bodice waistline in a plain seam with right sides, centres and side seams matching. Try on and close left side opening with pins. Observe fitting and make any necessary alterations, mark correct position for buttons under trimming; then unpin side opening and remove; remove sufficient pins from waistline to enable darts, pleats and side seams to be stitched, pressed and neatened.

Machine darts in back, tie threads and press towards centre back; machine each front pleat on inside and tie threads. Press each centre pleat open and those each side with fold away from centre pleat.

Machine side seams, leaving left side open for 5 inches down from waistline, press open and neat. Re-pin waistline seam, machine, press allowances together upwards and neat by overcasting raw edges together.

Step 11. Side Opening: If a zipper is used, tack front and back together along opening as for a plain seam, clip allowance along curved edge and press seam open. Remove tacking, close zipper, pin to frock with entire metal portion extending under front, tack first in place to back through folded edge and then to front as close as possible to metal portion. Machine through all thicknesses exactly over tacking, using a

zipper foot on machine, if one is available. Tie threads on the inside, remove tackings and press again.

Or, finish opening with two strips $1\frac{1}{2}$ inches wide and 1 inch longer than opening. Pin strips to front and back edges with raw edges together and right sides facing. Machine $\frac{1}{4}$ inch from edge, press seams open, fold strips under with inner edge exactly under seam lines, tack in place, then machine $\frac{1}{4}$ inch from folded edge through all thicknesses. Press front under exactly on seam line and allow back to extend under front. Sew a hook and bar to waistline and snap fasteners above and below.

Step 12. Belt: Buy a belt, or have one made, otherwise make one of self-material, stiffen with interlining and finish with a buckle and eyelets. Work bars with matching thread or make loops of self-material and apply to side seams to hold belt in place.

Step 13. Finishing: Sew buttons on to correspond with all buttonholes. Before finishing bottom of skirt, allow frock to hang overnight to ease material time to stretch. Then try on and mark hemline with pins or chalk by measuring evenly from the floor. Turn the hem, press, turn under raw edge, machine through fold only and slip-stitch in place. Or, machine matching Paris or bias binding to raw edge of hem and slip-stitch binding in place. Press again, but not on inner turned edge of hem. Complete frock with final pressing.

Pattern is for a 36 ins. bust, 30 ins. waist, 40 ins. hips.

Material: $2\frac{1}{2}$ yds. 54 ins. wide.

For a 34 ins. bust, take $\frac{1}{2}$ in. off side seams of front and back. For a 38 ins. bust, allow $\frac{1}{2}$ in. on side seams of front and back.

(If required, this pattern may be obtained in sizes 32 and 40 ins. bust measurements. Price 3/6, plus postage.)

MATRON'S NIGHTDRESS, 10,684.

(40 ins. bust.)

Step 1. Completing the Pattern:

Sleeve. See Step 1, Frock 8741, and mark for opening on back of sleeve at wrist.

Skirt. Cut two widths of material 36 ins. wide and one width 26 ins. wide, both 40 ins. long. These measurements include $1\frac{1}{2}$ in. hem and $\frac{1}{2}$ in. seam allowances (see cutting guide).

Collar and Front Facing. Cut a pattern for this, using half front and collar pattern as a guide. Have facing $2\frac{1}{2}$ ins. wide across bottom and cut to the shape indicated by broken lines on cutting guide.

Sash and Wrist Band. For sash pattern, cut a piece of paper 30 ins. long and 4 ins. wide, and, for wrist band, cut a piece of paper 8 ins. long and 3 ins. wide.

Step 2. Testing for Correct Size: See Step 2, Frock 8741, but note that this pattern has been cut for the average 40 in. figure.

Step 3. Cutting Out Material: See Step 3, Frock 8741, but remember that seam and hem allowances have already been made in skirt measurements.

Step 4. Preparing Bodice for Fitting: Lengthen machine stitch and machine two rows of gathering threads between notches on lower edge of fronts, one on seamline and the other on allowance $\frac{1}{2}$ in. from first stitching. Draw up

both gathering threads till notches match those on top edge of mid front, tie threads. Lap right front over left with centres exactly over each other and tack together along seam allowance at lower edge. Turn under allowance along top edge of mid front and tack to lower edge of fronts, having turned edge of mid front exactly over seam line on fronts.

Make diagonal cuts across allowance at corners of neck and shoulder seams almost to seam line on both fronts and collar facings. Tack collar together at centre back, then tack neck edges together and fronts to back at shoulders and underarms, easing back shoulder edges slightly. Machine underarm sleeve seams, press open and neaten, pin sleeves to armholes, matching notches and easing fullness evenly across tops.

Step 5. Fitting Bodice: Try on and observe fitting. Let out or take in seams if necessary and check length of sleeve

and waistline, then remove, and remove sufficient pins from armhole and tacking from back neck, mid front and fronts to enable seams and facing to be stitched, pressed and neaten.

Step 6. Stitching: Machine collar together at centre back in a plain seam, then machine facing together at centre back in same way. Press seams open, re-pin collar to neck edge and machine shoulders and back neck in one continuous seam. Press shoulder seams open and neaten, but press allowances together, extending upwards across back neck, clipping allowances every $\frac{1}{2}$ in. around curve.

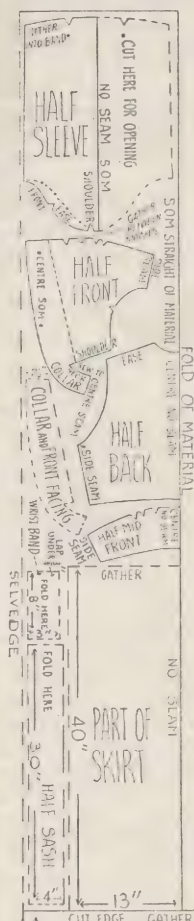
Pin collar and front facing to bodice on outside with right sides together and machine. Trim away excess allowance, clip every $\frac{1}{2}$ in. around curves, turn facing to inside, press, turn under raw edge, machine through fold only, slip-stitch in place at shoulders and down fronts and hem firmly to previous row of stitching across back neck. Re-lap right front over left and tack together as before, re-pin mid front to fronts and machine, stitching as close as possible to turned edge. Press and neaten by overcasting raw edges together. Fold each half sash in halves lengthwise with right sides together and machine along side and across one end.

Trim away excess allowance, turn right side out and press, pin open end of sash pieces in between side seams on each side immediately above waistline seamline so that all raw edges are together. Machine side seams, press open and neaten, re-pin sleeves to armholes and machine. Trim away excess allowance and neaten by overcasting or binding raw edges together.

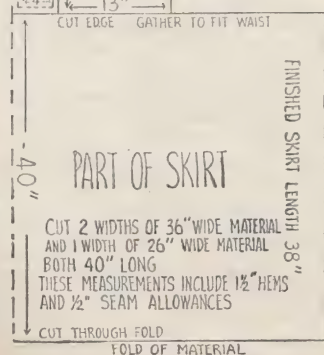
Step 7. Wrist Band: Cut a self-material fitted facing 2 ins. wide and 1 in. longer than opening at lower edge of sleeve and pin this with centre over opening and right sides together. Machine $\frac{1}{2}$ in. each side of centre line and across top, then cut along centre to within $\frac{1}{4}$ in. of stitching at top, then diagonally to corners, turn facing to inside, press and neaten as for front facing, tie-stitch corners to sleeves and tack in place along allowance at lower edge.

Gather lower edge of sleeves in same way as lower edge of fronts, draw up gathering threads till sleeve is $\frac{3}{4}$ in. smaller than wrist band. Pin bands to sleeves with right sides together and front end in line with opening and back end extending $\frac{3}{4}$ in. beyond opening. Machine,

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10,684



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M59 57.

[Turn to page 30]



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[From page 29]

then turn band back in halves lengthwise with right sides together; machine across ends and across top of $\frac{3}{4}$ in. underlap. Turn bands right side out, turn under raw edge, hem to stitching on inside, press, sew press studs to wrist bands with front end lapping over back for $\frac{3}{4}$ in.

Step 8. Skirt: Join the three pieces for skirt together in plain seams, press open and neaten, lengthen machine stitch and do two rows of gathering threads along top edge of skirt in same manner as for lower edge of fronts. Draw up gathering threads to fit bodice waistline, tie threads off and pin skirt to bodice in a plain seam. Machine, press with allowances together extending upwards and neaten by overcasting or binding raw edges together.

Step 9. Finishing: See Step 13, Frock 8741. If preferred, hem may be secured by machine.

Pattern is for a 40 ins. bust, 34 ins. waist, 44 ins. hips.

Material: $5\frac{3}{4}$ yds. 36 ins. wide. For a 42 ins. bust, allow $\frac{1}{2}$ in. on side seams of front and back.

If required this pattern may be obtained in sizes 36, 44 and 48 ins. bust measurements. Price 3/6, plus postage.

FROCK, 8742.

Step 1. Completing the Pattern: Sleeve. See Step 1, Frock 8741.

Skirt Back. See Step 1, Frock 8741, with exception of back darts. Allow $1\frac{1}{2}$ ins. for each of these, making them 6 ins. long. The one nearest the centre is in same position as dart in back of 8741, the next is spaced 1 in. away at waist, graduating to 2 ins. apart at ends.

Half Waist Band. Cut a pattern for this from a straight piece of paper $15\frac{1}{2}$ ins. long and 3 ins. wide.

Bolero Facings. Cut a pattern for back neck facing $1\frac{1}{2}$ ins. wide, using half back pattern as a guide, then cut patterns for half front and half back bolero facing, using half front and half back patterns as a guide and closing dart in back pattern before cutting facing. Half front facing to be $1\frac{1}{2}$ ins. wide at shoulder and 2 ins. wide at side seam, and cut this to the shape indicated by broken lines on cutting guide. Half back facing to be 2 ins. wide.

Sleeve Facings. Study cutting guide and, using sleeve pattern as a guide, cut facing pattern for lower edge of back sleeve $1\frac{1}{2}$ ins. wide, and one for lower edge of front sleeve the same width, as indicated by broken lines.

Step 2. Testing for Correct Size: See Step 2, Frock 8741.

Step 3. Cutting Out Material: See Step 3, Frock 8741 and cut interlining of Vilene or pre-shrunk canvas for waistband of skirt, using half waistband pattern as a guide. Before cutting out interlining first fold waistband pattern in halves lengthwise.

Step 4. Shoulder Pads: See Step 4, Frock 8741.

Step 5. Skirt: Tack the four darts in back, taking up $1\frac{1}{2}$ ins. for each one at waist edge and tapering to

nothing at a point 6 ins. down from waistline. Tack the pleats in front skirt as directed in Step 10, Frock 8741. Pin front to back at sides, leaving left side open for 8 ins. below waistline. Try on and make alterations if necessary, letting out or taking in darts and seams when desirable. If an alteration is made at waistline, make a similar one on waist band.

Remove, then machine and finish darts and pleats as in Step 10, Frock 8741. Machine the side seams and terminate stitching on left side 8 ins. below waistline. Press open and neaten, then finish left side opening with a zipper, as in Step 11, Frock 8741, but when pinning zipper to skirt see that the top of zipper is $\frac{3}{8}$ in. below marked waistline.

Step 6. Waistband: Join together at side in a plain seam, press open. Tack right side of one edge of waistband to inside of skirt waistline, allowing back end to extend beyond side opening for 1 inch and machine in place. Press with allowances together into band and trim away excess seam allowance with one edge narrower than the other.

Tack interlining on top, fold band in halves, turn under allowance along other edge and ends, and pin with edge exactly over previous row of stitching and ends exactly over each other. Machine through all thicknesses around entire band. Press again and sew hooks on front and work bars on back to correspond.

Step 7. Finishing Skirt: Allow skirt to hang overnight to give material time to stretch, try on again and finish hem as in Step 13, Frock 8741.

Step 8. Fitting Bolero: Tack underarm darts in fronts and darts at lower edge of fronts and back, matching notches and tapering gradually to nothing at punchholes, tack shoulder darts in back, taking up $\frac{1}{2}$ in. at shoulder and tapering to nothing at punchhole. Pin fronts to back at shoulders and underarms, tack underarm sleeve seams and pin sleeves to armholes, following suggestions given in Step 5, Frock 8741. Try on, following suggestions given in Step 6, Frock 8741.

Step 9. Stitching Bolero: Machine and finish all darts as in Step 7, Frock 8741, pressing underarm darts downwards. Machine shoulder seams, and underarm seams of sleeves and bolero, press open and neaten. Then re-pin sleeves to armholes, machine, finish and attach pads as in Step 7, Frock 8741. Tack interlining to fronts on inside.

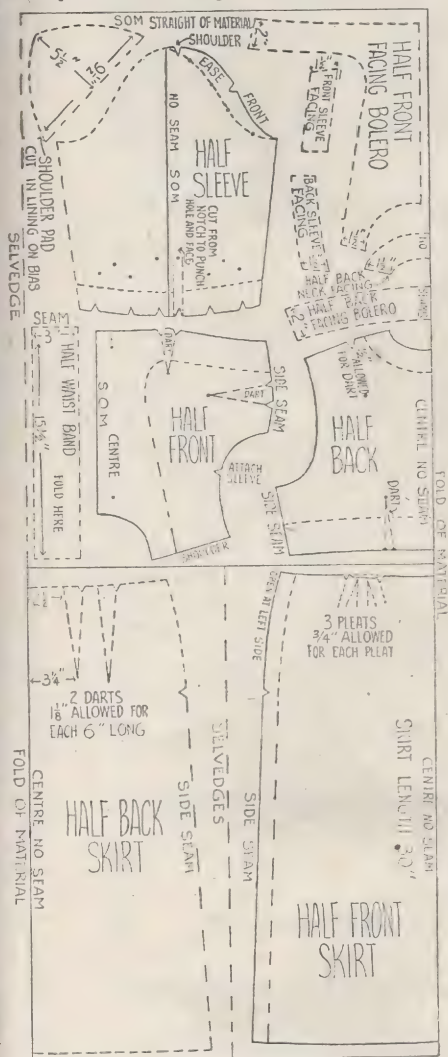
Step 10. Buttonholes: If bound buttonholes are desired for front edge of sleeve openings and down right front, make these now (see Step 8, Frock 8741); otherwise complete bolero before sending to a store to have buttonholes made by machine.

Step 11. Sleeve Facings: Cut a self-material fitted facing 2 ins. wide and $3\frac{1}{2}$ ins. long. Join front to back sleeve facings at underarms in plain seams, then join the upper edges of other end of these to facing for opening in plain seams. Press all seams open, pin facing to sleeve on outside with right sides together. Machine around lower edge and $\frac{1}{4}$ inch each side of opening (see Step 7, Pattern 10,684).

Turn facing to inside, press and

Step 12. Front and Back Bolero Facing: Join back neck facing to front facings at shoulders in plain seams, then join front facings to lower back

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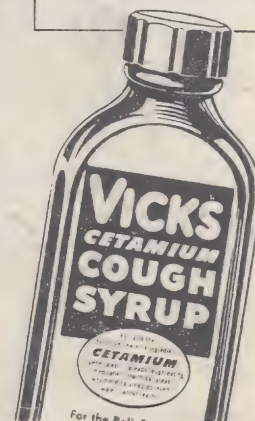
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The Play and Film

Celebrated English stars Roger Livesey and Ursula Jeans make their first stage appearance in Australia in William Douglas Home's new comedy, "The Reluctant Debutante." The play also casts youthful British actress Diana Ten Hove in the title role as Jane, the daughter who follows her own inclinations instead of those of her parents Sheila and Jimmy Broadbent (Mr. Livesey and Miss Jeans), so far as love is concerned. Patrick Horgan plays David Hoylake-Johnson, the

young man whose desirability as a partner for their daughter during the debutante season is a very questionable matter in the eyes of Sheila and Jimmy. Mr. Livesey's present position as one of the top stage and television stars in Britain has brought him a long way since his first engagement in London in 1917 as an office boy in Galsworthy's play "Loyalty." Film fans in Australia will remember him for his memorable performances in "Colonel Blimp" and "I Know Where I'm Going." (Theatre Royal).



Ursula Jeans, "The Reluctant Debutante," Theatre Royal.

Based on Georges Simenon's novel, "The Bottom of the Bottle" is a modern-day Western thriller in CinemaScope and colour. With Van Johnson, Joseph Cotten, Ruth Roman and Jack Carson heading the cast, the story dramatizes the conflict between two brothers—Donald (Van) and Patrick (known as "P.M.") Martin (Cotten). Donald is a former alcoholic serving a prison sentence, P.M. the leader of a wild ranch society set in America's sprawling south-west. When Donald escapes from jail, he goes to P.M.'s vast ranch near the Mexican border and asks his brother to help him cross the Santa Cruz river to Mexico to join his destitute wife and children. P.M. refuses. Grabbing a supply of



"The Bottom of the Bottle," Plaza.

whisky, Donald rushes from the house, goes berserk, and falls foul of the law. Eager for the thrills offered by a man hunt, the sensation-seeking ranch set forms a posse to track Donald down. The dangerously flooded Santa Cruz river, which he tries to swim, also adds to his hazards. (Plaza).

The CinemaScope-colour picturisation of the stage hit "Guys and Dolls" introduces six new Goldwyn Girls to film audiences. Chosen from hundreds of candidates, they join the Goldwyn "lovelies" who have decorated all Goldwyn musicals since 1930, and number Paulette Goddard, Virginia Bruce, Lucille Ball and Betty Grable amongst their glamorous predecessors. With Frank Sinatra,

Marlon Brando, Jean Simmons and Broadway's Vivian Blaine heading the cast, the musical's hit tunes include "Adelaide," "Luck, Be a Lady Tonight," "Take Back Your Mink," and "A Woman in Love." Michael Kidd, who designed the dances for the Broadway presentation, also choreographs the cinematic version. The supporting cast includes Stubby Kaye, Johnny Silver and B. S. Pulley from the stage show, Robert Keith as Lieut. Brannigan, Kathryn Givney as the Mission General, Regis Toomey as the drummer in the band, and Sheldon Leonard, Veda Ann Borg, Joe McTurk, Dan Dayton and George E. Stone as "assorted guys and dolls." (Liberty).

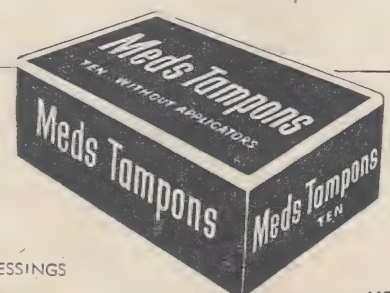
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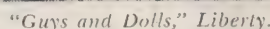
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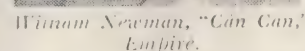
a boy soprano in a Church Choir. In adult days he did solo work for the A.B.C., and while "South Pacific" was in Australia acted as understudy for the role of Emile de Beque, a part which he played on a number of occasions. American dancer Eleonore Treiber and West Australian dancer Kevan Johnston also play major roles. (Empire).

"Spice and Ice" presents a new idea in entertainment by combining straight variety with an ice show starring glamorous American Adele Inge, described as the world's greatest acrobatic ice skater. The dual stage treatment necessary to provide a large rink for the ice performances while also

A cast topped by William Holden and Kim Novak, and co-starring Rosalind Russell, converts William Inge's Pulitzer Prize play "Picnic" into a lusty romantic drama, filmed in CinemaScope and Technicolor against a sweeping Kansas background. The film stars Holden as Hal Carter, a bouncy ex-college athlete now nearly 30 years old, and a drifter, who looks up a former college room-mate, Alan Benson (Cliff Robertson) in a small Kansas town. Alan invites him to the annual Labour Day picnic as escort for Millie Owens (Susan Strasberg), the teenage sister of the town beauty, Madge Owens (Kim Novak), to whom Alan is

Third and final play of the current season at the Elizabethan Theatre—Richard Brinsley Sheri-

[Turn to page 39]



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Shelagh Twin Set

[From page 15]

When armhole measures 4½ inches, cast off 14 sts. at neck edge of the next row. K. 2 tog. at neck edge of the next 5 rows, then every 2nd row until decreased to 30 sts.

When armholes measure 6½ inches, shape shoulder by casting off 10 sts. at armhole edge every 2nd row 3 times.

Right Front.

Work to correspond with Left Front, working shapings and border at opposite ends, and making buttonholes as follows:—

1st one being ½ inch from lower edge and 5 more evenly spaced about 2½ inches apart.

Buttonholes.

1st row—Rib 3 sts., cast off 2 sts., work to end.

2nd row—Work to last 3 sts., cast on 2 sts., rib 3 sts.

Sleeves.

Using No. 12 needles cast on 56 sts. Work in rib of k. 1, p. 1, for 2½ inches.

Change to No. 11 needles, increase 1 st. and work in pattern as for back, increasing 1 st. each end of every 6th row until increased to 85 sts.

When sleeve seam measures 15 inches (or required length), k. 2 tog. each end of every 2nd row until decreased to 55 sts., then every row until decreased to 25 sts., cast off.

Neckband.

Join shoulder seams. With right side of work towards you, using No. 12 needles, pick up and k. about 100 sts. around neck.

Work in rib of k. 1, p. 1, for ¾ inch making last buttonhole in centre, cast off in ribbing.

To Make Up.

Press with a warm iron and damp cloth. Sew sleeves around armholes. Sew up seams. Sew buttons on left front.

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FAMILY FARE

Cauliflower need not always be served in the same old fashion, so when next you choose it as a vegetable, our suggestions may help you to vary its presentation. Switching from cauliflower to cookies and kindred recipes, our next section suggests tidbits suitable for afternoon tea or supper or the lunch box. This is the time of year, too, in which you can make good use of oranges and lemons or stock up the pantry shelves with some seasonal chutneys.

Cauliflower with Egg Sauce. (Illustrated.)

1 medium-sized cauliflower, egg sauce, a little black pepper.

Continental Cauliflower.

1 cauliflower, a little flour, 1 oz. butter, 2 or 3 slices fat bacon, salt, veal-and-ham stock, a squeeze of lemon juice (or a little vinegar).

Wash a cauliflower. Half fill a saucepan with water, a little flour, a piece of butter, and several slices of fat bacon. Season. When the water comes to the boil put the cauliflower in and half cook it, then take it out, drain it, and put it into a casserole with good clear veal-and-ham stock. Allow to simmer gently. Just before serving mix 1 oz. butter with a little flour, divide this into 5 or 6 pieces, put them round the casserole and move it about gently on the fire.

Remove leaves from cauliflower and cut off stalk. Cook till tender in 1 quart of boiling water to which milk and salt have been added. Drain, and place on a hot serving dish. Force the yolks of the hard-boiled eggs through a puree strainer. Melt butter in a frying-pan and cook the bread-crumbs and cheese in it till they turn delicate brown in colour. (Stir all the time they are frying.) Mix with the sieved egg-yolks and chopped parsley and pour over the cauliflower. Serve immediately.

Cauliflower Fritters.

1 large cauliflower, frying fat and batter.

For the Batter: 1 tablespoon flour, $\frac{1}{2}$ cup milk, 1 egg-yolk (beaten), 1 oz. butter, pepper and salt.

Parboil the cauliflower. Drain

flower into the pan. Boil for a few minutes, then pour into wide-mouthed bottles till overflowing. Cork or seal to make air-tight.

Scotch Bun.

For the Pastry: 1 egg-yolk, 10 ozs. flour, 6 ozs. margarine, a little egg or milk for glazing, water, salt.

For the Filling: 9 ozs. flour, 1 egg, 5 ozs. brown sugar, 1 level teaspoon cream of tartar, $\frac{1}{2}$ level teaspoon carbonate of soda, 1 level teaspoon ground ginger, 1 oz. almonds, 5 ozs. mixed peel, 6 ozs. seeded raisins, 2 level teaspoons ground cinnamon, $\frac{1}{2}$ level teaspoon mixed spice, 4 ozs. sultanas, $1\frac{1}{4}$ lbs. currants, milk.

Make the pastry by sifting the flour with a pinch of salt and rubbing in the fat, then beat the egg yolk, mix it with a spoonful of water, add it to the flour, and mix to a stiff paste, adding a little more water as required.

To Make the Filling: Beat the egg. Wash and dry the currants and sultanas. Blanch and cut up the almonds. Cut up the peel and raisins. Sift the flour with the cream of tartar, soda and spices, add the prepared fruits and sugar and the almonds. Mix all together and moisten with beaten egg and milk.

To Fill the Case: Butter a cake tin about 7 inches in diameter, roll out the pastry thinly, and line the tin as evenly as you can. Put in the prepared mixture, heaping it to the sides a little, then roll out the rest of the pastry, damp the edge and cover the top. Trim the edge and press it firmly on to the lining. Brush the pastry with egg or milk, prick the top, making several pricks through to the base (a skewer is good for the purpose), then bake the bun for about 2 hours in a moderate oven. When it is cold, wrap it in greaseproof paper and store it in an airtight tin for a week or two.

Nutty Fruit Slice.

6 ozs. self-raising flour, 2 ozs. lard or margarine, milk to mix (preferably sour), or water.

For the Filling: 1 small teaspoon margarine, $\frac{1}{2}$ cup chopped, dried fruit, $\frac{1}{2}$ teaspoon mixed spice, a squeeze of orange or lemon juice, grated orange or lemon rind.

For the Decoration: 2 ozs. chopped nuts.

To Make the Pastry: Rub the fat into the flour and mix to a firm dough with milk or water. Divide in half and roll out into two oblongs.

Soften the fat for the filling, then mix it and other ingredients together. Spread filling on one piece of the pastry. Dampen the edges and cover with the other oblong of pastry. Press down with a rolling-pin, roll out to a good $\frac{1}{2}$ inch thick, then neaten the edges. Mark the top in diamonds with the back of a knife, and brush with milk. Scatter finely chopped nuts over the surface and

[Turn to page 36]



For the Sauce: $\frac{1}{2}$ pint milk, $\frac{1}{2}$ oz. flour, 1 oz. butter, 2 hard-boiled eggs, salt to taste, pinch of cayenne pepper.

Remove outer leaves and stalks from the cauliflower but leave tender inside leaves on head. Cut out centre core. Wash and drain. Place head down in boiling salted water and cook for 10 minutes. Turn head right side up and finish cooking 10 to 15 minutes longer. Place on serving dish and spoon the egg-sauce over. Top with a sprinkle of black pepper.

Sauce: Hard-boil the eggs and separate whites from yolks. Cut egg-whites up fairly finely. Melt butter and stir in flour. When smoothly blended add milk and stir while boiling. Simmer for 5 minutes, then add chopped-up egg-whites, add salt to taste and a pinch of cayenne pepper. Pour over the cauliflower and grate the egg-yolks lightly on top of it. (Use 1 oz. instead of $\frac{1}{2}$ oz. flour if you prefer a thicker sauce.)

Cauliflower with Egg Sauce.

Add a squeeze of lemon juice or a few drops of vinegar to give a slightly sharp flavour. Serve hot.

Cauliflower in Tomato Sauce.

1 cauliflower, 2 or 3 tomatoes, pepper, salt and vinegar (tarragon for preference), a little cornflour, sprigs of parsley.

Boil the cauliflower till it is tender, then drain it thoroughly. Make the sauce by seasoning several tomatoes with pepper, salt and vinegar, stewing them till soft and thickening them with a little cornflour dissolved in cold water. Pour the thick sauce on to a dish, break up the cauliflower and lay the pieces on the sauce. Garnish with sprigs of parsley.

Cauliflower Polonaise.

1 cauliflower, 1 pint milk, 1 tablespoon salt, 2 hard-boiled eggs, $\frac{3}{4}$ cup breadcrumbs, 1 tablespoon finely-chopped parsley, 1 tablespoon grated Parmesan cheese, butter for frying.

it, and divide it carefully into branches. Dip each into the batter and fry carefully in boiling fat, draining carefully before serving.

Curried Cauliflower.

1 cauliflower, 1 onion, 1 dessert-spoon curry powder, $\frac{1}{2}$ pint milk, 1 oz. butter, 1 tablespoon flour, salt.

Slice the onion thinly and fry it in the butter. Add the curry powder, flour, milk and salt, and stir till boiling. Meantime cook the cauliflower, drain it and place it on a hot dish. Pour the curry sauce over it and serve hot.

Pickled Cauliflower.

4 heads cauliflower, 2 quarts vinegar, 1 cup salt, 2 cups sugar, $\frac{1}{4}$ cup mixed pickle spices.

Separate the sprigs of cauliflower. Add salt and stand overnight. Next morning place in a colander, rinse with cold water, and drain. Tie the sprigs in a bag, and bring to the boil with the vinegar and sugar. Toss the cauli

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FAMILY FARE

[From page 35]

bake for 20 to 25 minutes on a greased tin in a fairly hot oven. Cut into slices when cold.

Anchovy Scones with Anchovy Butter.

2 cups self-raising flour, pinch of salt, pinch of cayenne pepper, 1 tablespoon anchovy paste, $\frac{1}{2}$ teaspoon lemon juice, 1 tablespoon butter, 1 egg, $\frac{1}{2}$ cup milk, 1 teaspoon anchovy essence.

Sift flour, salt and cayenne pepper. Mix anchovy paste, butter and lemon juice till well blended, then rub into dry ingredients. Stir in beaten egg mixed with milk and anchovy essence and mix to a soft dough. Knead lightly on floured board, cut into shapes with a floured knife or cutter. Place on greased or lightly-floured tray. Brush tops with milk, bake

in hot oven 12 to 15 minutes, according to size. Break open, spread with anchovy butter and serve immediately.

Anchovy Butter: Cream 3 dessertspoons butter with 1 teaspoon sweet mustard sauce, 1 teaspoon anchovy essence, pinch cayenne pepper and a few drops of white vinegar.

Little Chocolate Cakes. (Illustrated).

1 oz. grated chocolate, $\frac{3}{4}$ lb. self-raising flour, $\frac{1}{4}$ lb. castor sugar, 2 ozs. butter, $\frac{1}{2}$ pint milk, vanilla essence to flavour, blanched almonds and cherries for decoration (optional), chocolate icing.

Mix the flour and chocolate together. Warm the butter. Mix in the sugar very thoroughly, then add the milk and the vanilla essence. Very gradually stir in the flour and chocolate. Beat all the ingredients together, place the mixture in greased patty-pans, and bake for about $\frac{1}{4}$ hour in a moderate oven. When cool, ice with chocolate icing and decorate, if desired, with slivers of blanched almonds and pieces of maraschino cherries.

Lemon Sugar Cookies.

4 ozs. sugar, 1 egg, 6 ozs. self-raising flour, $\frac{1}{2}$ level teaspoon salt, grated rind of 1 lemon (or few drops lemon essence), 3 ozs. vegetable fat.

For the Topping: 2 level tablespoons sugar combined with the grated rind of 1 lemon.

Place sugar, egg, flavouring and half sifted flour and salt in a basin. Melt vegetable fat over gentle heat till it is barely warm, not hot, then add it to ingredients in basin. Beat for 2 minutes. Add the rest of the flour and mix to a dry dough. Shape into small balls and dip each in prepared topping. Bake on greased slides in a moderate oven for 12 to 15 minutes. Store, when cool, in air-tight containers.

Date and Ginger Fingers.

6 ozs. dates, 2 ozs. preserved ginger, 1 tablespoon sugar, 2 tablespoons water, $\frac{1}{2}$ teaspoon lemon juice.

For the Pastry: 4 ozs. butter, 2 cups flour, 1 cup wheaten flour, 2 tablespoons hot water, $\frac{1}{2}$ teaspoon baking soda, 3 ozs. sugar.

Chop ginger slightly. Stone the dates. Place ginger, sugar, dates, lemon juice and water in an enamel saucepan and stew for 10 minutes. Chop the dates. Add to the mixture as much of the ginger syrup as will make a paste. Allow to cool while making the pastry. Cream fat and sugar, dissolve soda in water and beat butter mixture along with the mixed flours. Divide dough into two parts. First roll one portion out very thinly, then the other. Spread one layer with the filling, place other layer on top, then cut into fingers. Bake in a hot oven for 12 to 15 minutes.

Orange Tartlets.

6 ozs. butter, 6 ozs. castor sugar, finely-grated rind of 4 oranges,

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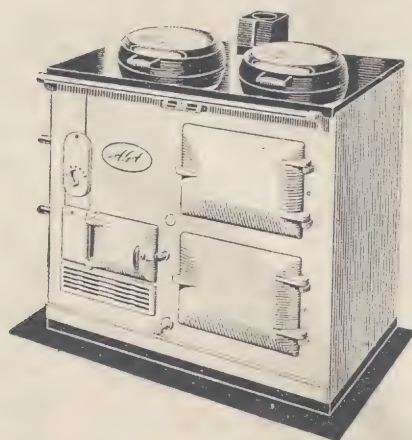
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juice of 2 oranges, 3 ozs. cake-crumbs, 4 eggs, 2 teaspoons corn-flour, short paste.

Cream fat and sugar together thoroughly. Mix grated orange rind, cornflour and orange juice smoothly together. Whip the

the cake-crumbs and finally the stiffly-whipped egg-whites. Pour into 10 or 12 tartlet tins previously lined with paste and bake in a moderately hot oven for about 20 minutes.



Little Chocolate Cakes.

whites of eggs stiffly. Beat each egg-yolk in separately to the creamed fat and sugar, then add the orange and cornflour mixture,

Orange Honey.

1 cup castor sugar, juice of 2 oranges, grated rind 1 orange, 1 tablespoon lemon juice, 1 egg, 2 egg-yolks, $\frac{1}{2}$ cup butter.

Wash the butter in cold water till it is waxy and white, then place it in the top of a double boiler and melt it with the sugar. Beat the egg and egg-yolks together and add the orange juice, orange rind and lemon juice. Beat all thoroughly together, then add to the sugar and butter in a double boiler and cook over hot water till thick, stirring constantly to prevent the mixture catching. Put like lemon butter.

Orange and Dried Apricot Jam.

12 oranges, 2 lbs. dried apricots, water, sugar as required.

Peel the oranges and remove the white pith. Shred the peel finely, and slice the fruit. Place peel and pulp in an earthenware vessel, pour over sufficient boiling water to cover the fruit and leave overnight. Place the dried apricots in another vessel, cover with cold water and leave overnight. Next day place contents of both vessels in a preserving pan and simmer for $\frac{1}{2}$ hour. Remove pan from heat, measure contents, add an equal measure of heated sugar, and let all boil till the jam is thick, stirring and skimming well.

Lemon Cheese.

4 lemons, 4 eggs, 1 lb. castor sugar, 6 ozs. butter or margarine.

Wash and dry the lemons. Grate the rind, taking care not to grate off any pith. Squeeze out juice, and strain. Put lemon rind, juice, sugar and fat into the top of a

double saucepan, and cook till fat has melted and sugar dissolved. Remove pan from boiling water. Beat the eggs together till the whites and yolks are well blended. Stir eggs into mixture in pan with a wooden spoon. Return pan to hot water (which should only be simmering at this stage). Cook gently, stirring all the time, till the cheese has thickened sufficiently to coat the back of the spoon. (This should take about 9 or 10 minutes.) Be careful not to cook the mixture too quickly after adding the eggs, or they will sep-

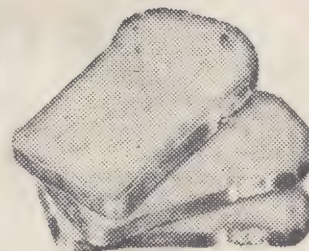
[Turn to page 38]

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FAMILY FARE

[From page 37]

arate and spoil the smoothness of the cheese. Pot while hot in clean, dry jars and seal.

Lemon Marmalade.

8 lemons, 6 lbs. granulated sugar, 9 pints water.

Wipe lemons and cut in very thin slices crosswise. Remove pips and cut slices into four. Shred the extreme end slices, which are mostly rind and pith, into fine strips. Put the prepared lemons into a basin with the water, leave for a period of 12 to 24 hours, then place in a preserving-pan, bring to the boil and simmer gently till quite tender. Leave till the next day, add the sugar, and when dissolved, bring to the boil and boil till the marmalade will jelly when cold.

Rhubarb Chutney.

4 lbs. rhubarb, 1 oz. salt, 1 teaspoon curry powder, 1 lb. each of cooking apples, brown sugar and onions, 1 oz. ground ginger, 1½ pints malt vinegar.

Wash and cut up the rhubarb. Peel, core and cut up the apples. Peel the onions, then mince them coarsely, or chop them. Place in a preserving pan with the sugar, curry powder, ginger, salt, and half the vinegar. Cook for about ½ hour, stirring frequently. Add the rest of the vinegar and continue cooking and stirring till the chutney thickens and there is no "free" vinegar in the pan. Put into hot jam jars and seal.

Orange Chutney.

3 navel oranges, ½ lb. brown sugar, 1 pint malt vinegar, 2 medium-sized apples, 4 ozs. raisins, 1 oz. salt, 1 large onion, 2 ozs. ground ginger (or less for a milder

chutney), pinch of black pepper, ¼ oz. chopped chillies.

Skin the oranges, remove pith and pips and cut into small pieces. Peel apples and chop them finely after removing cores and pips. Peel and chop the onion. Place onion and fruit in an enamel pan with the ginger, sugar, vinegar, raisins, chillies, salt and pepper. Bring to the boil, then simmer till the fruit is reduced to mush (this should take about ¾ hour or less). Stir well while the chutney is cooking in order to prevent it from sticking to the pan. Pour into hot jars and seal.

Pumpkin Chutney.

For each 6 lbs. of pumpkin use 2 cups sugar, 3 large onions, 3 ozs. salt, 2 ozs. pepper, 1 pint vinegar, 1 cup water, 1 oz. cinnamon, 1 oz. mixed spice, 1 teaspoon cloves.

Remove rind from the pumpkin and cut it up into small pieces, removing the seeds. Peel and slice the onions. Place pumpkin and onions in a preserving pan, add the water, boil till quite tender, then add the vinegar, sugar, mixed spice, cinnamon and salt and boil for an hour, then bottle and seal.

Marrow Chutney.

4 lbs. marrow, 1 lb. shallots, 3 pints vinegar, ½ oz. ground ginger, ½ oz. mustard, 1 dozen cloves, 1 lb. lump sugar, ½ dozen chillies (if required hot; omit otherwise), salt.

Chop the shallots finely. Cut the marrow into small pieces, sprinkle with salt, leave all night, then drain. Boil the vinegar for 10 minutes, then add the mustard, ground ginger, lump sugar, chopped shallots, cloves and chillies (if used). Add the marrow and boil till tender, pot and seal.

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The Play and Film

[From page 33]

dan's brilliant comedy "The Rivals" is set in Bath, the Paris of the 18th century. Anxious to win the heart of Lydia Languish (Dinah Shearing), Capt. Jack Absolute (Clement McCallin) masquerades before her as Ensign Beverley because he thinks an Ensign will appeal more romantically to her than an Army Captain. Matters are complicated by the fact that Mrs. Malaprop (Madge Ryan) wants Lydia to

marry the eligible Captain but does not, of course, know that he and the Ensign are one and the same person. The action becomes even more bizarre when the Captain, both as himself and as the Ensign, is challenged to a duel by two rivals, the scene providing a hilarious climax to the comedy. The cast includes James Mills, Alistair Roberts, James Bailey, Leonard Teale, Ray Lawler, Ivor Bromley, Peter Kenna, Gordon Petrie, Diana Davidson, Zoe Caldwell and Malcolm Robertson. Production is by Robin Lovejoy. (Elizabethan Theatre).

principal supporting roles are played by Cameron Mitchell, Barbara Ruick, Claramae Turner of Metropolitan Opera fame, Gene Lockhart, and Robert Rounseville. (Regent).

Gayer and more debonair than ever, Alec Guinness returns to the light comedy mood in which he excels in the sophisticated, Technicolor screen play, "To Paris with Love." This carefree story, set in Paris in the spring, casts Guinness as an aristocratic English widower who takes his son (Vernon Gray), across the

channel to initiate him into the Gallic way of life — and love. But Vernon has his own ideas as to who needs educating, and Paris being as unpredictable as its lovely women, strange things happen. Father goes a-wooing himself, and chooses the pretty Parisian (French actress Odile Versois) whom he originally thought suitable for his son. Son, for his part, falls for the glamorous Frenchwoman whom he at first selected for his father. If relations between relations be-

[Turn to page 40]

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"Carousel" audiences will see a double debut; first, the film version (in colour, and starring Gordon MacRae and Shirley Jones)



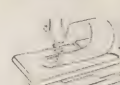
"Carousel," Regent.

of the Rodgers and Hammerstein musical which ran for 1016 performances on Broadway alone; second, Sydney's first presentation of CinemaScope 55. This new, improved process, developed at great cost after experimentation with many types of film, brings four times more photographic detail, increased depth and sharpness to the screen. It is an ideal medium for this musical drama, which retains all the liting music, original lyrics and clever ballets of the stage hit. Adapted from Molnar's "Liliom," the screen play is built round a strange love story which has for its setting a small town on the coast of Maine, U.S.A. The

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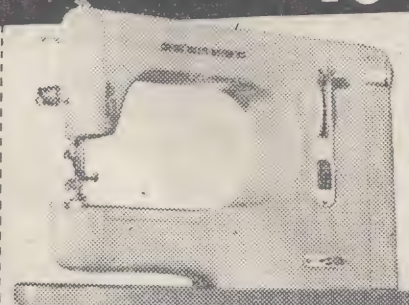
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The Play and Film

[From page 39]

come somewhat strained in consequence, the two Anglo-French ententes are extremely cordiale. French and English stars head the supporting cast. (Embassy).

Poignant in its emotional intensity, the film adaptation of Terence Rattigan's play "The Deep Blue Sea" (in CinemaScope and colour) casts Vivien Leigh as Hester Collyer, wife of the distinguished judge, Sir William Collyer (Emlyn Williams). Intro-

duced one day to an ex-R.A.F. pilot, Freddie Page (Kenneth More), Hester falls hopelessly in love with him. Despite Sir William's pleas, she leaves him and joins Freddie at his London boarding-house. There is a stark sequence to one instance of the happy-go-lucky Freddie's thoughtlessness, but Hester is rescued from the consequences, by a man named Miller (Eric Portman). Gay though jobless, and emotionally unable to realise that love entails responsibilities, Freddie chafes against Hester's possessiveness, and decides to go overseas.

Remembering Miller's words, however, Hester knows that Freddie will return — not because he loves her, but because she is the

"Tomorrow," gains colour from the fact that she was in the show business, but the real essence of her story is her bitter personal struggle for survival. Forced into show business too early in childhood, Lillian's whole life became, based on conflict. This hidden tension finally drove her to, alcohol and the gutter. The story of her downfall and painful climb back to star status on Broadway is told with uncompromising candour and realism. In her portrayal of the popular singing star, Susan Hayward makes her début as a new blues songstress. Her lavish wardrobe for the film, designed by Helen Rose, highlights more than thirty years of fashion from 1920 to 1954. Eddie Albert, Richard Conte, Ray Danton and Don Taylor play the men in Lillian's life, and Jo Van Fleet portrays her mother. (St. James).



"Picnic," State.

stronger of the two. The situation with which this finally confronts her leads to a moving climax. (Century).

The dramatisation of Lillian Roth's autobiography, "I'll Cry

"Albert, R.N." has a real-life plot as fantastic as fiction. With a cast headed by Anthony Steel, Jack Warner, Robert Beatty and William Sylvester, it brings to the screen one of the most daring prisoner-of-war escape stories

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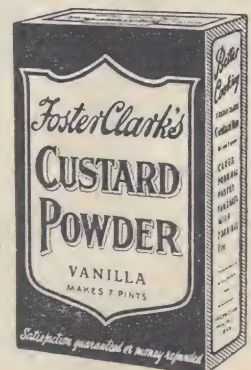
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Vivien Leigh,
"The Deep Blue Sea," Century.

of the last war. Recreating the notorious German "Marlag O" PoW camp that was situated midway between Bremen and Hamburg, the film shows groups of

officers marching out of camp under guard each week to a bathhouse just outside the barbed wire confines. This gives some of them the idea of making a dummy figure, christened Albert, which will double for an escaping prisoner on the march back to camp, thus deceiving the guards into thinking the muster of men is correct. Composed of papier mache, human hair, lengths of wire, a pair of boots and a naval greatcoat, Albert, looking like nobody but resembling everybody, plays a vital role in helping prisoners to escape as planned before the trick is discovered by the Germans. (Lyceum).

Rosalind Russell makes her screen musical debut in the VistaVision, Technicolor musical comedy "The Girl Rush." A gambler's daughter who loves to take a chance, Rosalind plays the heroine who inherits a moth-eaten hotel in Las Vegas. The problem is how to turn it into

a going concern. Millionaire's son Eddie Albert, in town on a mission for his hotel-owning father, seems to supply the answer, but Fernando Lamas also becomes romantically interested when he tries to wheedle Ros out of her inheritance. By the time they all manage to get some semblance of sanity into their hectic business and love affairs, their lives are filled with hilarious crosses and double crosses. Gloria De Haven as an addle-pated entertainer, and Marion Lorne as Rosalind's aunt, add to the fun. There are nine musical num-

bers in addition to the title tune. (Capitol).

A troupe of famous midget acrobats cavorts with Danny Kaye in "The Court Jester," a Vista-Vision, Technicolor burlesque of a mediaeval costume drama. Cast as a buffoon at the court of a false English King (Cecil Parker), Danny is really the secret agent of The Black Fox (Edward Ashley), an outlaw nobleman who plans to seize power for the true king (still in swaddling clothes). A palace witch, an over-amorous

[Turn to page 42]



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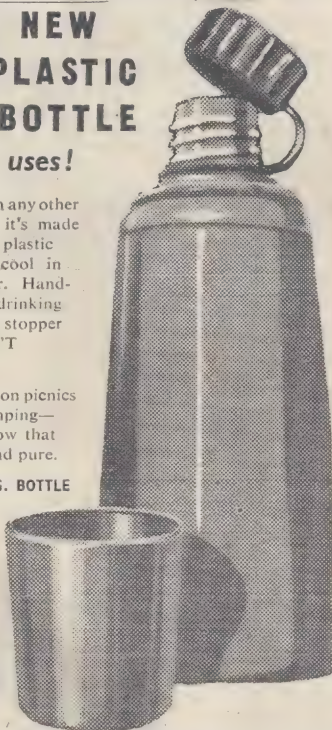
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The Play and Film

[From page 41]

blonde whose advances Danny has to fight off, a poison plot, and a sword duel between the terrified jester and the villain (Basil Rathbone), add colour and action to the plot. Hundreds of knights, ladies-in-waiting, pageboys and ostlers give the film the tapestried



Danny Kaye, "The Court Jester," Prince Edward.

background of Twelfth Century England. One of the funniest scenes in the farce is that in which Danny and the nimble midgets storm the enemy palace, lay about them with pikestaves, take the bad knights by surprise, rescue the heroine and generally put things to rights. (Prince Edward).

Ron Randell plays the role of a geologist in "Beyond Mombasa," which is being filmed in Africa and London. While on location in Africa, he was given special leave of absence from his TV show, "On the Town," which is televised from London. Nowadays his time is divided between Britain and America. He has appeared on the London stage in several plays, and was chairman last year of the B.B.C. panel game, "What's My Line?"



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Materials: 16 ozs. double knitting or 5-ply fingering wool; 1 pair each of needles, Nos. 9 and 11; 8 buttons.

Measurements: Length from top of shoulder, 20 inches. Bust, 36 inches. Length of sleeve seam, 18 inches.

Abbreviations: K., knit; p., purl; st., stitch; tog., together; rep., repeat; beg., beginning; patt.,

needle in front of 1st st. on left hand needle and k. the 2nd st., pass this st. over the 1st st. and off needle, then k. the 1st st. (referred to as twist 2), rep. from * to end.

2nd row—Purl.

3rd row—* Twist 2, k. 2, rep from * to end.

4th row—Purl.

These 4 rows form one pattern

Next row—Cast on 40 sts., k. these 40 sts., patt. to end.

Next row—Cast on 40 sts., k. these 40 sts., k. to end. (170 sts.)

Now shape yoke on next row and every alternate row as follows:

1st row—K. 37, sl. 1, k. 1, p.s.s.o., k. 1, k. 2 tog., k. 86, sl. 1, k. 1, p.s.s.o., k. 1, k. 2 tog., k. 37.

2nd row—Purl.

3rd row—K. 36, sl. 1, k. 1, p.s.s.o., k. 1, k. 2 tog., k. 84, sl. 1, k. 1, p.s.s.o., k. 1, k. 2 tog., k. 36.

4th row—Knit.

5th row—K. 35, sl. 1, k. 1.

until dec. to 70 sts. P. 1 row after last dec. row.

Next row—K. 6, (k. 2 tog.) 4 times, k. 1, (k. 2 tog.) 4 times, k. 24, (k. 2 tog.) 4 times, k. 1, (k. 2 tog.) 4 times, k. 6.

K. 1 row, then leave remaining 54 sts. on a spare needle.

Left Front.

Using No. 11 needles, cast on 48 sts. and work in rib of k. 1, p. 1, for 4 inches.

Next row—Rib 8 and leave these sts. on a spare needle for front border, then rib to end

** Change to No. 9 needles and work in patt. as for back on remaining 40 sts., inc. 1 st. at side seam edge on the 5th then every 6th row following until inc to 49 sts.

Continue until work measures 12 inches from the beg. ending at side edge.

Armhole Shaping.

Cast off 3 sts. at beg. of next row. Work 1 row, then dec. 1 st. at armhole edge on the next 5 rows. **

Purl 1 row after last dec. row

Next row—Cast on 40 sts., k. these 40 sts., patt. to end (81 sts.)

Next row—Knit.

Now shape yoke as follows:—

1st row—K. 37, sl. 1, k. 1, p.s.s.o., k. 1, k. 2 tog., k. 39.

2nd row—Purl.

3rd row—K. 36, sl. 1, k. 1, p.s.s.o., k. 1, k. 2 tog., k. 38.

4th row—Knit.

Continue to dec. in this way on either side of the corner st. on next row and every alternate row (keeping to same patt. as back yoke) until dec. to 31 sts. P. 1 row after last dec. row.

Next row—K. 6, (k. 2 tog.) 4 times, k. 1, (k. 2 tog.) 4 times, k. 8.

K. 1 row, then leave remaining 23 sts. on a spare needle.

Using No. 11 needles join wool to inner edge of 8 sts. of front border and continue in rib until band is long enough to fit up front edge of left front when slightly stretched, ending at inner edge. Leave these sts. on a spare needle.

Right Front.

Using No. 11 needles, cast on 48 sts. and work 4 rows rib of k. 1, p. 1 then make a buttonhole

Next row—Rib 3, cast off 3, rib to end.

Next row—Rib to last 3 sts. turn, cast on 3 sts., turn, rib 1

Continue in rib and make 2nd buttonhole when work measures 2 inches from beg. and 3rd buttonhole when work measures 3½ inches from beg. Rib 1 row after 3rd buttonhole.

Next row—Rib to last 8 sts. turn, leaving the 8 sts. on spare needle for front border. Now work from ** to ** working all shapings at opposite edges, ending with a p. row.

Work 1 row in patt.

Next row—Cast on 40 sts., k. these 40 sts., k. to end. (81 sts.)

Shape yoke as follows:—

1st row—K. 39, sl. 1, k. 1, p.s.s.o., k. 1, k. 2 tog., k. 37.

[Turn to page 44]



pattern; sl., slip; p.s.s.o., pass slip stitch over; inc., increase; dec., decrease.

Tension: 6 sts. to the inch and 8 rows to the inch.

Back.

Using No. 11 needles, cast on 88 sts. and work in rib of k. 1, p. 1 for 4 inches. Change to No. 9 needles and work pattern as follows:—

1st row—* K. 2, then pass

Continue in patt. and inc. 1 st. each end of the next and then every 6th row following until inc. to 106 sts. Continue until work measures 12 inches from beg. ending with a purl row.

Armhole Shapings.

Cast off 3 sts. at the beg. of the next 2 rows, then dec. 1 st. each end of the next 5 rows (90 sts.) p. 1 row after last dec. row then work yoke.

p.s.s.o., k. 1, k. 2 tog., k. 82, sl. 1, k. 1, p.s.s.o., k. 1, k. 2 tog., k. 35.

6th row—Purl.

7th row—K. 34, sl. 1, k. 1, p.s.s.o., k. 1, k. 2 tog., k. 80, sl. 1, k. 1, p.s.s.o., k. 1, k. 2 tog., k. 34.

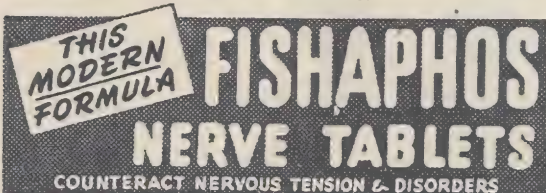
8th row—Knit.

Continue to dec. in this way on next and every alternate row (keeping patt. correct by working 3 rows st.st. and k. the next row)

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THICK KNIT JACKET

[From page 43]

2nd row—Purl.

3rd row—K. 38, sl. 1. k. 1. p.s.s.o., k. 1 k. 2 tog., k. 36.

4th row—Knit.

Continue to dec. in this way on either side of the corner st. on next row and every alternate row (keeping to same patt. as back yoke) until dec. to 31 sts.

Purl 1 row after last dec. row.

Next row—K. 8, (k. 2 tog.) 4 times, k. 1, (k. 2 tog.) 4 times, k. 6.

K. 1 row, then leave these 23 sts. on a spare needle.

Using No. 11 needles, join wool to inner edge of 8 sts. of front band and continue in rib, making further buttonholes 3 inches apart measured from cast off edge of previous buttonhole, until there are 7 in all, then continue until band is long enough to fit up edge of right front when slightly stretched, ending at outer edge. Leave these sts. on a spare needle, but do not break off wool.

Sleeves.

Using No. 11 needles, cast on 48 sts. and work in rib of k. 1, p. 1, for 2½ inches.

Change to No. 9 needles and work in patt., inc. 1 st. each end of every 6th row, until inc. to 84 sts.

When sleeve seam measures 1½ inches, shape top by casting off 3 sts. at the beg. of the next 2 rows, then dec. 1 st. each end of the next 5 rows, after which dec. 1 st. at the beg. of every row until dec. to 54 sts.

Now dec. 1 st. each end of every row until dec. to 24 sts.

Cast off 3 sts. at the beg. of the next 2 rows. Cast off.

Neckband.

Join shoulder seams. With right side of work towards you, using No. 11 needles, rib across 8 sts. of right front band, then work in rib across the 23 sts. of right front, 54 sts. of back, 23 sts. of left front and 8 sts. of left front band. Work 3 rows in rib, then make another buttonhole at right edge. Work 1 row in rib. Cast off in ribbing.

To Make Up.

Press work on wrong side with a warm iron and damp cloth. Run a double thread of wool along the cast on edges at beg. of yoke and fasten at either end to prevent these edges stretching. Sew in sleeves, then join side and sleeve seams back stitching ½ inch from edge. Sew down front bands, then sew on buttons to correspond with buttonholes. Press seams.

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Readers are again reminded that we do not take postage stamps in payment of pattern orders. Only postal notes or money orders will be accepted.

Knitting gives women something to think about while they talk.

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Wouldn't we think it queer if every second person we met was hobbling along on crutches? But do you notice the number who use eye crutches, glasses? They're almost taken for granted now and at the first sign of eye weakness we dive into the optometrist's, hand out a few guineas and start wearing glasses, "crutches for the eyes"!! After a while we have to get a stronger pair, then another stronger pair and so on, until it gets to a stage that we have to wear them at all times because we can't see without them. So isn't it silly to go on wearing glasses when they make your eyes weaker and weaker all the time.

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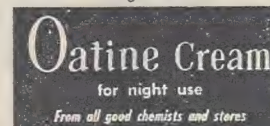


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MARSHA JUMPER

(With Dolman Sleeves and Coloured Zig-Zag Trimming).

Materials: 9 ozs. 3-ply super fingering wool in grey and 1 oz. of the same wool in pink; 1 pair each of knitting needles, Nos. 13 and 14; 1 set of 4 No. 14 needles, pointed both ends.

Measurements: Length from top of shoulder, 22½ inches. Bust, 36 inches. Length of sleeve seam, 11 inches.

Abbreviations: K., knit; p., purl; st., stitch; tog., together; G., grey; Pk., pink; inc., increase.

Tension: 9½ sts. to the inch and 12 rows to the inch.

Back.

Using No. 14 needles and G. wool, cast on 120 sts. and work in rib of k. 1, p. 1, for 3 inches. P. 1 row, inc. 20 sts. evenly across row (140 sts.).

Change to No. 13 needles and work in st.st. (k. 1 row, p. 1 row alternately) inc. 1 st. each end of every 6th row until inc. to 168 sts.

When work measures 11½ inches or



Section of Embroidery.

required length, shape sleeves by casting on 2 sts. at the beginning of the next 10 rows. Cast on 5 sts. at the beginning of the next 4 rows.

Cast on 28 sts. at the beginning of the next 4 rows, (320 sts.).

Continue without shaping for 5 inches.

Now shape sleeves and shoulders by casting off 5 sts. at the beginning of the next 12 rows.

Cast off 4 sts. at the beginning of the next 40 rows.

Cast off 8 sts. at the beginning of the next 4 rows.

Leave the remaining 68 sts. on a double pointed needle for neck.

Front.

Work the same as for back until sleeve measures 2½ inches, measured at lower edge of sleeve. Work as follows:—

1st row—* K. 6 G., 2 Pk., repeat from * to end (always twist wools around each other when changing colours thus avoiding making holes in work).

2nd row—Purl, * 2 Pk., 6 G., repeat from * to end.

3rd row—* K. 4 G., 4 Pk., repeat from * to end.

4th row—Purl, * 4 Pk., 4 G., repeat from * to end.

5th row—Using Pk. wool, k.

6th row—Using Pk. wool, purl.

7th row—* K. 4 Pk., 4 G., repeat from * to end.

8th row—* Purl, 4 G., 4 Pk., repeat from * to end.

9th row—* K. 2 Pk., 6 G., repeat from * to end.

10th row—Purl, * 6 G., 2 Pk., repeat from * to end.

Using G. wool, work 8 rows st.st., then repeat the 10 rows of pattern.

Continue with G. wool and commence to shape sleeves and shoulders as for back, at the same time when 4 rows have been worked, work the centre 48 sts. in rib of k. 1, p. 1, for 10 rows; then work a further 24 sts. each side of the 48 centre sts. in rib (96 sts. in rib) for 10 rows; then a further 24 sts. each side of the centre 96 sts. in rib (144 sts. in rib) for 10 rows.

Continue across all sts. in rib until shoulder shaping is complete and 68 sts. remain.

Arrange these 68 sts. and the 68 sts. left on needle for back of neck on the 3 double pointed needles and work in rounds in rib of k. 1, p. 1, for 3 inches.

Cast off loosely in ribbing.

Cuffs.

Join sleeve and shoulder seams. With right side of work towards you, using No.

[Turn to page 48]



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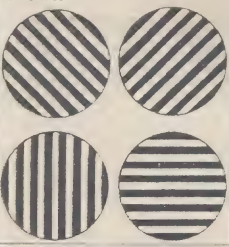
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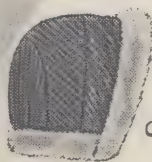
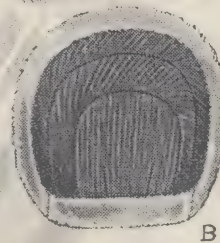
As fresh soap contains a lot of moisture, unwrap it and let it "mature" for a few weeks before you use it. Your soap will last longer if you do this.

SNOWBALL HAT

With winter now upon us, we are all naturally on the look out for new ideas or accessories that can be made at home at a minimum of cost. At the request of our readers we are reprinting the directions for making this little Snowball Hat made of corduroy velvet and snugly trimmed with fur. Although designed for the very young, it may be worn by the teenagers and adults as well, if trimmed to suit the age.

Paper pattern for same may be obtained from our office, price 2/3 plus postage. It is cut to fit an average size head and is No. 406. Paper pattern consists of five pieces.

Materials. $\frac{3}{4}$ yd. corduroy velvet 36 ins. wide. Two strips of trimming the size of the pattern pieces. Piece of whalebone and $\frac{1}{4}$ yd. matching petersham ribbon.

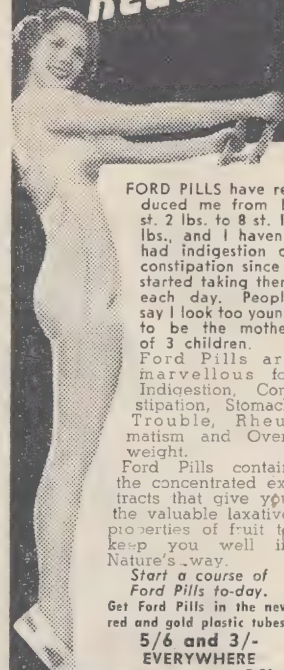


Before cutting material, first pin pattern pieces together and try on wearer. Make any necessary adjustments. When satisfied as to fit, place the three crown pattern pieces on material, placing the midcrown and front crown on the true bias and the centre of back crown on the straight. Cut out with seam allowances of $\frac{1}{2}$ inch all round. Pin, then tack crown pieces together matching notches. Try on again. Machine on marked seam lines, pink raw edges and press seams open, being careful if using corduroy to press over an inverted iron.

Pin the two $\frac{1}{4}$ inch darts in back crown, tapering to nothing at punchholes. Try on and adjust if necessary. Machine darts, tie

[Turn to page 50]

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SPORTS CARDIGAN

(With Striped Borders.)

Materials: 17 ozs. 5-ply wool in royal blue, 3 ozs. in black and 3 ozs. in white; 1 pair each of Nos. 9 and 11 needles; 5 black buttons.

inc. 1 st. each end of every 8th row until inc. to 120 sts.

When work measures 13½ inches, or required length, shape raglan by casting off 5 sts. at the begin-



Measurements: Length from top of shoulder, 23 inches. Bust, 36 inches. Length of sleeve seam, 14 inches.

Abbreviations: K., knit; p., purl; st., stitch; tog., together; Bl., blue; B., black; W., white; inc., increase; dec., decrease.

Tension: 6½ sts. to the inch and 8 rows to the inch.

Back.

Using No. 11 needles and W. wool, cast on 100 sts.

Work in st.st. (k. 1 row, p. 1 row alternately), working 2 rows W. and 2 rows B. alternately, until work measures 6 inches.

Make a hem as follows:—

Using a spare needle, pick up the cast on sts., then holding both needles tog. k. tog. 1 st. from each needle to end of row.

P. 1 row back, inc. 10 sts. evenly across row (110 sts.).

Change to No. 9 needles and Bl. wool and continue in st.st.

ning of the next 2 rows, then dec. 1 st. each end of every 2nd row until dec. to 32 sts. Cast off.

Left Front.

Using No. 11 needles and W. wool, cast on 43 sts.

Work 2 rows W. and 2 rows B. alternately until work measures 3 inches.

Cast on 26 sts. at centre front edge to form border and continue in stripes across all sts. until work measures 6 inches.

Now make a hem as for back across the 43 sts. and k. the 26 border sts.

P. 1 row back, inc. 5 sts. evenly on the 43 sts. (74 sts.).

Change to No. 9 needles and work 48 sts. in Bl. and keep the 26 border sts. in stripes (making sure to twist wools round each other when changing colours and thus avoid making a hole).

[Turn to page 50]

EUNICE JUMPER

(With Slanting Stripes.)

Materials: 4 ozs. 3-ply fingering wool in caramel shade, and 6 ozs. of the same wool in black; 1 pair each of knitting needles Nos. 13 and 14; 1 zip 5 inches long.

Measurements: Length from top of shoulder, 20 inches. Bust, 36 inches. Length of sleeve seam, 18 inches.

Abbreviations: K., knit; p., purl; st., stitch; tog., together; inc., increase; dec., decrease; rep., repeat; B., black; C., caramel.

Tension: 9½ sts. to the inch and 12 rows to the inch.

Back.

Commence with right half of sleeve.

Using No. 13 needles and C. wool cast on 2 sts.

Work in st.st. (K. 1 row, p. 1 row alternately), working 4 rows C. and 2 rows B. alternately and cast on 2 sts. at the end of every row until inc. to 74 sts., ending with B. stripe.

Continue in stripes and work as follows:—

1st row—Using C. wool, k. to last st., k. twice into last st.

2nd row—Using C. wool, p. twice into 1st st., p. to end.

Rep. last 2 rows.

5th row—Using B. wool, k. to st., k. twice into last st.

6th row—Using B. wool, p. twice into 1st st., p. to last 2 sts., p. 2 tog.

Rep. last 6 rows until inc. to 96 sts., ending with 4 rows C.

Width should then be 9½ inches. Leave these sts. and commence lower half of back.

Using No. 13 needles and C. wool, cast on 2 sts.

Work in stripes and cast on 2 sts. at the end of every row until inc. to 104 sts., ending with 4 rows C.

Continue in stripes as follows:

1st row—Cast on 2 sts. at beginning (side seam), k. to last 2 sts. k. 2 tog. (centre back).

2nd row—Purl.

Rep. these 2 rows until inc. to 119 sts., ending with 4 rows C. Now slip the 96 sleeve sts. and 119 sts. on to one needle (215 sts.).

Continue across all sts. in stripes as follows:—

1st row—K. 2 tog. (shoulder seam), k. to last 2 sts., k. 2 tog. (centre back seam).

2nd row—Purl.

Rep. last 2 rows.

Rep. 1st row.

6th row—P. 2 tog., p. to last 2 sts., p. 2 tog.

[Turn to page 48]





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EUNICE JUMPER

[From page 47]

Rep. last 6 rows until dec. to 35 sts. Keep 3 sts. at centre back seam in garter st. (K. every row) and continue to dec. inside this border as before until dec. to 3 sts. K. 3 tog. and fasten off.

Work the other half of back to correspond, working shapings at opposite ends.

Front.

Work left half the same as for right half of back, until dec. to 35 sts. Now cast on 25 sts. for half border across back of neck (shoulder edge) and cast on 8 sts. at centre edge.

Continue in stripes, dec. 1 st. at centre every 2nd row until dec. to 54 sts.

Cast off 8 sts. at centre edge of next row and continue on remaining 46 sts. for $\frac{3}{4}$ inch to form a hem. Cast off loosely.

Work-right half to correspond, working shapings at opposite ends.

Basques.

Join centre front and centre back seams, leaving opening at top of back for zipper. With right side of work towards you, using B. wool and No. 14 needles, pick up and k. about 120 sts. along lower edge of front. Work in rib of k. 1, p. 1, for $3\frac{1}{2}$ inches. Cast off loosely in ribbing.

Work back basque the same.

Cuffs.

Join sleeve and shoulder seams. With right side of work towards you, using No. 14 needles and B. wool, pick up and k. about 80 sts. along lower sleeve edge. Work in rib of k. 1, p. 1 for 2 inches. Cast off loosely in ribbing.

To Make Up.

Press all parts except ribbing with a warm iron and damp cloth. Stitch zip into back opening. Fold back hem around neck and stitch on wrong side. Join borders across back of neck. Press seams.

MARSHA JUMPER

[From page 45]

14 needles and G. wool, pick up and k. about 72 sts. along lower edge of sleeves.

Work in rib of k. 1, p. 1, for $2\frac{1}{2}$ inches. Cast off loosely in ribbing.

To Make Up.

Press all parts except basque and cuffs with a warm iron and damp cloth. Sew up side seams. Embroider "spiders" with G. wool on the pink pattern, by working a cross over the 2 pink sts., then another cross over the 4 pink sts., then take needle up in the centre between the 2 crosses and take thread over the centre of both crosses and stitch them together.

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Vonnie Lace Jumper

(With Long or Short Sleeves.)

Materials Required: 5 balls F. W. Hughes' "Twinprufe" 3-ply crepe wool, shade No. 2435 (Carnation); 2 pairs needles Nos. 12 and 10; 1 crochet hook; press studs.

Measurements: Length from top of shoulder, 15 inches. Chest 26 inches. Length of sleeve seam, 3 inches.

Tension. $7\frac{1}{2}$ sts. equals 1 inch, 11 rows equals 1 inch.

Abbreviations: K., knit; p., purl; st., stitch; wl.fwd., wool forward; w.r.n., wool round needle; w.o.n., wool over needle; sl., slip; tog., together; d.c. double crochet.

p. 5 tog., k. 2; repeat from * to last 2 sts., p. 1, k. 1.

5th row—K. 4, * wl.fwd., k. 1, wl.fwd., k. 5, repeat from * to last 5 sts., wl.fwd., k. 1, wl.fwd., k. 4.

6th row—K. 1, p. 3, * k. 1, p. 1, k. 1, p. 5; repeat from * to last 7 sts., k. 1, p. 1, k. 1, p. 3, k. 1.

7th row—K. 4, * w.r.n., p. 1, k. 1, p. 1, w.o.n., k. 5; repeat from * to last 7 sts., w.r.n., p. 1, k. 1, p. 1, w.o.n., k. 4.

8th row—K. 1, p. 3 tog., * k. 2, p. 1, k. 2, p. 5 tog.; repeat from * to last 9 sts., k. 2, p. 1, k. 2, p. 3 tog., k. 1.

3rd row—P. 2, * sl. 2, p. 4; repeat from * to last 4 sts., sl. 2, p. 2.

4th row—* Sl. 2 sts., on to a spare needle and leave at back of work, k. 1, k. the 2 sts. from spare needle, sl. next st. on to a spare needle and leave in front, k. 2, k. the st. from spare needle, repeat from * to end.

5th row—K. 1, * p. 4, k. 2; repeat from * to last 5 sts., p. 4, k. 1.

6th row—K. 1, * k. 4, sl. 2, repeat from * to last 5 sts., k. 5.

7th row—P. 1, * p. 4, sl. 2; repeat from * to last 5 sts., p. 5.

8th row—* Sl. next st. on to a spare needle and leave in front, k. 2, k. the st. from spare needle, sl. 2 sts. on to a spare needle and leave at back, k. 1, k. the 2 sts. from spare needle; repeat from * to end.

These 8 rows complete the pattern.

Continue in pattern; when armhole measures 5 inches, shape shoulders by casting off 10 sts. at the beginning of the next 6 rows. Cast off.

Front.

Work same as for back until armholes measure 4 inches.

Next row—Work 39 sts. (leave on a spare needle).

Cast off 18 sts. Work 39 sts.

Continue on last 39 sts. K. 2 tog. at neck edge every row until decreased to 30 sts.

When armhole measures 5 inches shape shoulder by casting off 10 sts. at armhole edge every 2nd row 3 times. Join wool at neck edge and work other side to correspond.

Short Sleeves.

Using No. 12 needles cast on 62 sts. Work in rib of k. 1, p. 1, for $\frac{3}{4}$ inch.

Change to No. 10 needles, increase 1 st. and work in pattern as for back increasing 1 st. each end of every 2nd row until increased to 75 sts.

When sleeve seam measures 3 inches k. 2 tog., each end of every 2nd row until decreased to 43 sts., then every row until decreased to 23 sts., cast off.

Long Sleeves.

Using No. 12 needles cast on 50 sts. Work in rib of k. 1, p. 1 for 2 inches.

Change to No. 10 needles, increase 1 st. Work in pattern increasing 1 st. each end of every 6th row until increased to 75 sts. When sleeve seam measures 14 inches or required length, shape the top the same as for short sleeves.

Neckband.

Join shoulder seams leaving an opening on left shoulder. Work 1 row of d.c. around neck edge then work a shell edge. Fasten off.

To Make Up.

Press with a warm iron and damp cloth. Sew sleeves around armholes, sew up seams. Work 1 row d.c. along front of opening and 2 rows along back. Sew on press studs.

Fashion Accessories

Actually there is no hard and fast rule as regards positions for those little fashion touches which make or mar an outfit. What looks "divine" and "adorable" on one person, looks totally out of place on another, so before securing any whimsy permanently in position, try out in a couple of different places first to determine which way suits you.

Sketched are a few ideas, others will suggest themselves, but whilst having fun letting your imagination run riot, please make sure before you venture out, that the particular accessory you have chosen is definitely your type. If you are dubious, ask your father or your brother; they will give a truthful if rather uncomplimentary opinion.



Sketch A shows a mouth-watering medley of fruit to brighten your mid-season's suit. Sketch B: A pull sleeve with boutonniere tucked in the folds. C: The newest type of umbrella—long and slim. D: Pearls can be worn as trimmings as well as necklets. Drop them dramatically over your hip, looped from the belt of a slim frock. Sketch E: One or two glittering buttons stitched to a very plain glove. F: Another attractive idea—a flower worn on the cuff of your glove, or perhaps on the cuff of your suit. Sketch G: Believe it or not—women's braces; our guess is that though novel and all as this idea is, it is not here to stay. Sketch H: A bow with long ends worn at the hip-line of a full-skirted frock gives that necessary splash of colour.

Visitor to bride of young doctor: "Is it a very risky operation?" "Young bride: "Oh yes. John isn't at all sure that he will ever get paid for it."



Back.

Using No. 12 needles cast on 90 sts.

Work in rib of k. 1, p. 1, for 2 inches.

Change to No. 10 needles * p. 9. P. twice into next st.; repeat from * to end (99 sts.). Work in following pattern:—

1st row—K. 1 * k. 1, wl.fwd., k. 5, wl.fwd.; repeat from * to last 2 sts., k. 2.

2nd row—K. 1, * p. 1, k. 1, p. 5, k. 1; repeat from * to last 2 sts., p. 1, k. 1.

3rd row—K. 1, * k. 1, p. 1, w.o.n., k. 5, w.r.n., p. 1; repeat from * to last 2 sts., k. 2.

4th row—K. 1, * p. 1, k. 2,

These 8 rows complete the pattern.

Continue in pattern and when work measures $9\frac{1}{2}$ inches shape armholes by casting off 3 sts. at the beginning of the next 2 rows. K. 2 tog. each end of the next 3 rows.

When armholes measure $1\frac{1}{2}$ inches work as follows:—K. 6, * k. twice into next st., k. 8; repeat from * to end. 96 sts.

Work yoke in following pattern:

1st row—(Wrong side) P. 2, * k. 2, p. 4; repeat from * to last 4 sts., k. 2, p. 2.

2nd row—K. 2, * sl. 2, k. 4; repeat from * to last 4 sts., sl. 2, k. 2.

NORMAN CARDIGAN

Warning: These knitting instructions have been worked out by experts using F. W. Hughes' knitting wool. Only by using the wool specified and following the instructions and tension given can you assure success of your garment.

Instructions are given for 3 sizes: 38, 40 and 42 inches chest, sizes 40 and 42 inches being in parenthesis.

Materials Required: 12 (13-14)

rows. K. 2 tog. each end of the next 5 (5-6) rows, then every 2nd row 5 (5-6) times.

When armhole measures 8½ (8¾-9) inches, shape shoulder by casting off 7 (9-9) sts. at the beginning of the next 10 (8-8) rows. Cast off.

Right Front.

Using No. 10 needles cast on 74 (79-84) sts. K. 8 rows knitting into the back of every st. every row to make a firm edge.



balls F. W. Hughes' Twinprufe 4-ply fingering wool shade No. 922 (Kasha); 2 pairs needles Nos. 10 and 12; 7 buttons.

Measurements: Length from top of shoulder, 24 ins. (24½ - 24½ inches). Chest, 38 (40-42 inches). Length of sleeve seam, 20 (20-21) inches.

Abbreviations: K., knit; p., purl; st., stitch; tog., together.

Tension: 7 sts. equals 1 inch, 9 rows equals 1 inch.

Back.

Using No. 10 needles cast on 136 (141-146) sts. K. 8 rows knitting into the back of every st. every row to make a firm edge.

Work as follows:—

1st row—Knit.

2nd row—K. 1 * p. 4, k. 1; repeat from * to end.

Repeat these 2 rows and when work measures 15 (15-15) inches or required length, shape armholes by casting off 5 (6-6) sts. at the beginning of the next 2

1st row—K. into back of 1st 8 sts. for border, k. to end.

2nd row—K. 1 * p. 4, k. 1; repeat from * to last 8 sts., k. into back of 8 border sts.

Repeat these 2 rows and when work measures 5 inches ending with 2nd row, leave on a spare needle and work pocket as follows:

Pocket.

Using No. 10 needles cast on 31 sts. Work in pattern as for back for 4½ inches ending with 1st row. Leave on a spare needle.

Next row—Work 28 (28-33) sts. of right front, cast off loosely 31 sts., work 15 (20-20) sts.

Next row—Work 15 (20-20) sts., work 31 sts. of pocket, work 28 (28-33) sts.

Continue across all sts. and when work measures 15 (15-15) inches, cast off 5 (6-6) sts. at armhole edge, work to last 10 sts., p. 2 tog., k. into back of 8 border sts.

Continue to decrease 1 st. inside border every 4th row and

k. 2 tog. at armhole edge of the next 5 (5-6) rows, then every 2nd row 5 (5-6) times.

Continue to decrease inside border every 4th row until decreased to 43 (44-44) sts.

When armhole measures 8½ (8¾-9) inches, shape shoulder by casting off 7 (9-9) sts. at armhole edge every 2nd row 5 (4-4) times.

Work the remaining 8 border sts. for 2½ (2½-2½) inches. Cast off.

Left Front.

Work to correspond with right front, making buttonholes as follows:—

1st one being ½-inch from lower edge and 6 more evenly spaced about 2½ inches apart.

Buttonholes.

1st row—(Wrong side). Work 5 sts., cast off 3 sts., work to end of row.

2nd row—Work to last 5 sts., cast on 3 sts., work 5 sts.

Sleeves.

Using No. 12 needles cast on 66 (70-76) sts. Work in rib of k. 1, p. 1, for 3 inches.

Change to No. 10 needles, p. 1 row increasing 1 st. for 2nd size only 66 (71-76) sts.

Work in pattern, increasing 1 st. each end of every 6th row until increased to 108 (113-120) sts.

When sleeves seam measures 20 (20-21) inches or required length, k. 2 tog. each end of every 2nd row until decreased to 56 (57-56) sts., then every row until decreased to 26 (27-26) sts., cast off.

Pocket—Tops (2).

Using No. 10 needles pick up k. 31 sts. across top of pockets. K. 8 rows knitting into the back of every st. every row. Cast off.

To Make Up.

Press with a warm iron and damp cloth. Sew up shoulder seams and join borders across back of neck. Stitch sleeves around armholes. Sew up side and sleeve seams. Stitch pocket tops and pocket linings. Sew buttons on right front.

SPORTS CARDIGAN

[From page 47]

Inc. 1 st. at side seam edge every 8th row until inc. to 79 sts.

When work measures 11 inches, commencing on wrong side of work, cast off the first 13 border sts., work to end of row.

Now work across all sts. in Bl. wool, keeping the 13 border sts. in garter st. (k. every row). Widen the 13 border sts. by working 1 extra st. in garter st. and 1 less st. in st.st. every 10th row.

When work measures 13½ inches or required length, cast off 5 sts. at armhole edge of the next row. Dec. 1 st. at armhole edge every 2nd row and continue to work 1 extra st. in garter st. every 10th row until 22 sts. remain in garter st. Continue to work these 22 sts. in garter st. for 2½ inches. Cast off.

Right Front.

Work to correspond with left front, working border and shap-

ings at opposite ends and making buttonholes as follows:— 1st set being ¾ inch from lower edge of border and 4 more 2½ inches apart.

Buttonhole.

1st row—Work 5 sts., cast off 3 sts., work 10 sts., cast off 3 sts., work to end of row.

2nd row—Work to last 15 sts., cast on 3 sts., work 10 sts., cast on 3 sts., work 5 sts.

Sleeves.

Using No. 11 needles and W. wool, cast on 50 sts.

Work in stripes as for basque for 4 inches, then make a hem. Purl 1 row back, inc. 4 sts. evenly across row.

Change to No. 9 needles and Bl. wool, and work in st.st., inc. 1 st. each end of every 4th row until inc. to 90 sts.

When sleeve seam measures 14 inches or required length, shape raglan the same as for back until dec. to 2 sts. Cast off.

To Make Up.

Press lightly on wrong side with a warm iron and damp cloth. Fold striped borders in half and stitch back on to wrong side of work, stitching buttonholes together on right front border. Join garter st. borders at back of neck and stitch to neck edge. Join sleeves to back and fronts. Sew up side and sleeve seams. Sew buttons on left front to correspond with right front buttonholes.

Snowball Hat

[From page 46]

ends. Cut along inside fold of darts to within a ¼ inch of punch-hole, press open as before.

Pin the petersham ribbon to inside of front crown, pinning one edge ½ inch away from front seam allowance on to front crown. Pin other edge in place, machine along the two edges. Cut trimming (using pattern pieces and allowing ½ inch all round for seams) from fur fabric or use strips of fur or velvet as desired. Join into one piece matching notches each side. Pin trimming to hat, right side of trimming to wrong side of hat and machine along marked seam line, taking in the end of petersham casing one side, but being careful not to catch the other end in, as an opening must be left for whalebone. Trim seam allowance. Turn 1½ ins. of trimming to right side all round, turn under raw edges, tack in place (in this way trimming extends a little on the inside so making a soft frame around the head). Machine in place, stitching first across front, then around back and sides, do not stitch across petersham facing.

Curve a piece of whalebone (or a stay bone from a corset) with a hot iron, to the shape of the front head, making same a little shorter than petersham casing. Slip whalebone in through opening at side of casing, being sure that curve is correct way round. Slip stitch opening together.

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